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FALL PREVIEW

American Beauty star Kevin Spacey, hoggin' the fall spotlight.

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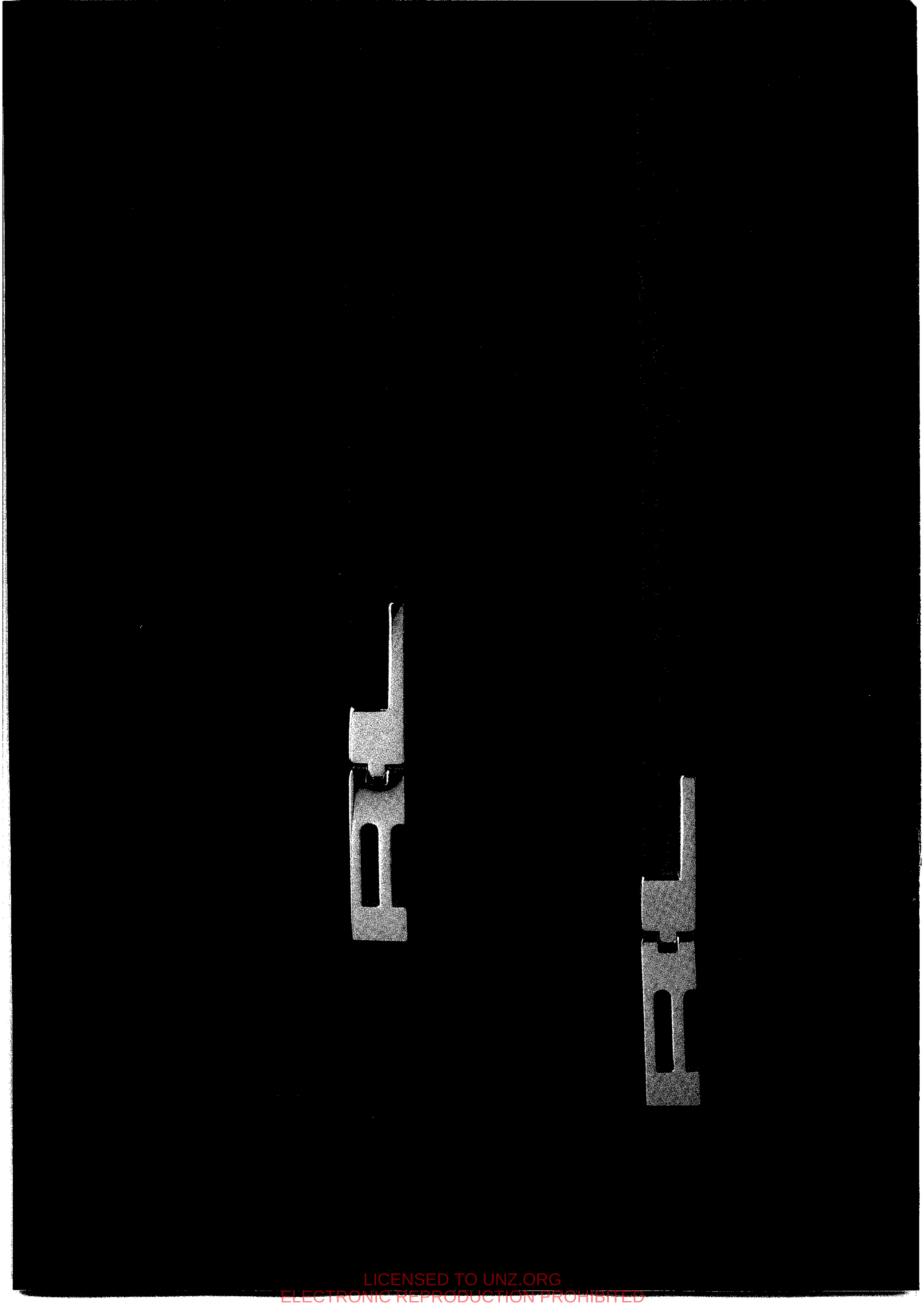

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Kenneth Cole

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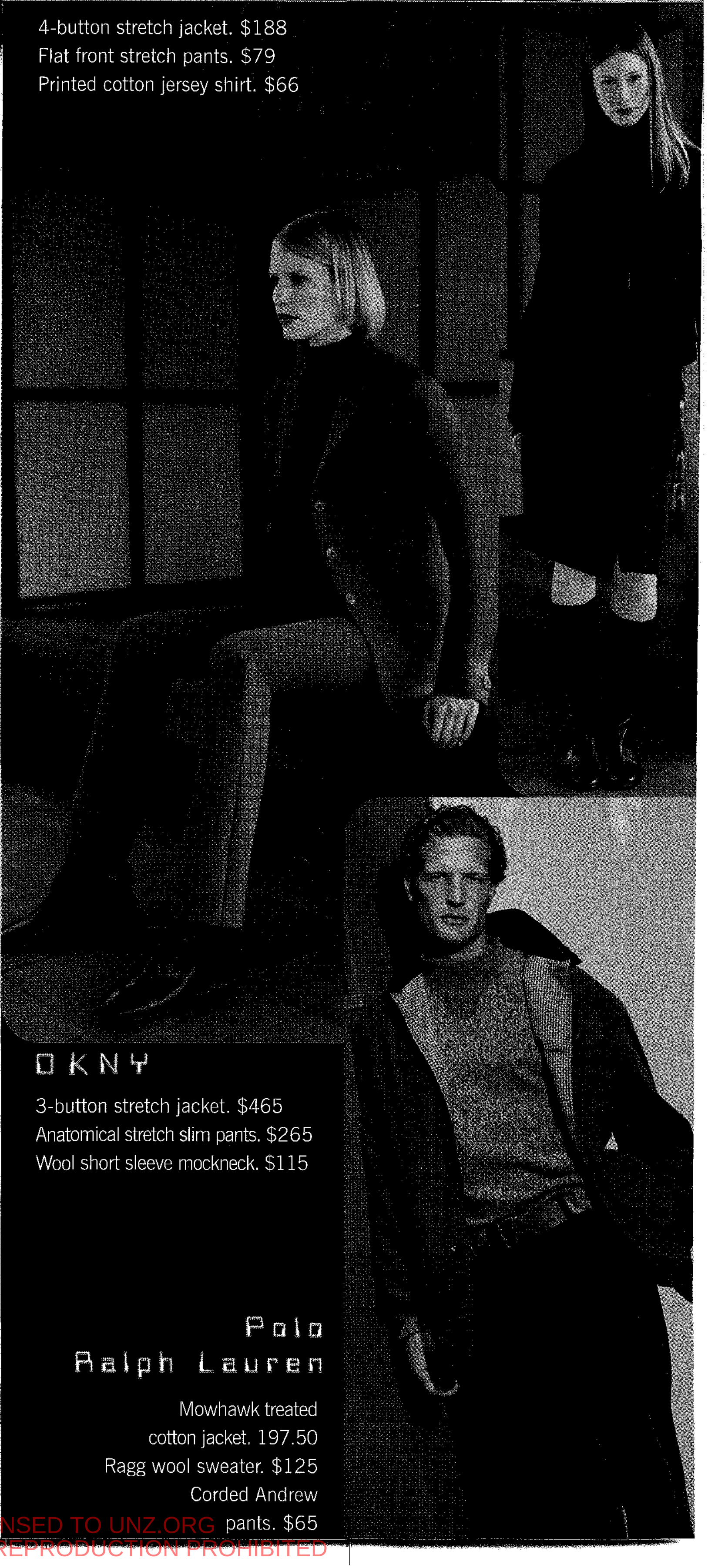
Flat front stretch pants. $79
Printed cotton jersey shirt. $66



DKNY

3-button stretch jacket. $465
Anatomical stretch slim pants. $265
Wool short sleeve mockneck. $115

Polo
Ralph Lauren

Mowhawk treated
cotton jacket. 197.50
Ragg wool sweater. $125
Corded Andrew
pants. $65

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K Calvin Klein

ool/cashmere hooded jacket. $450.
ool sleeveless turtleneck. $98
ather wrap skirt. $650

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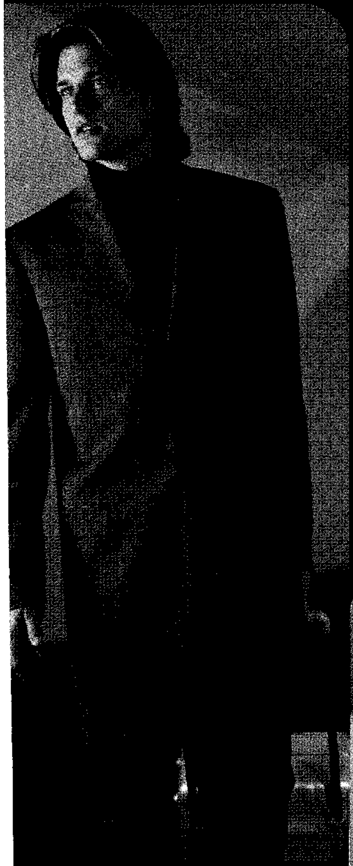

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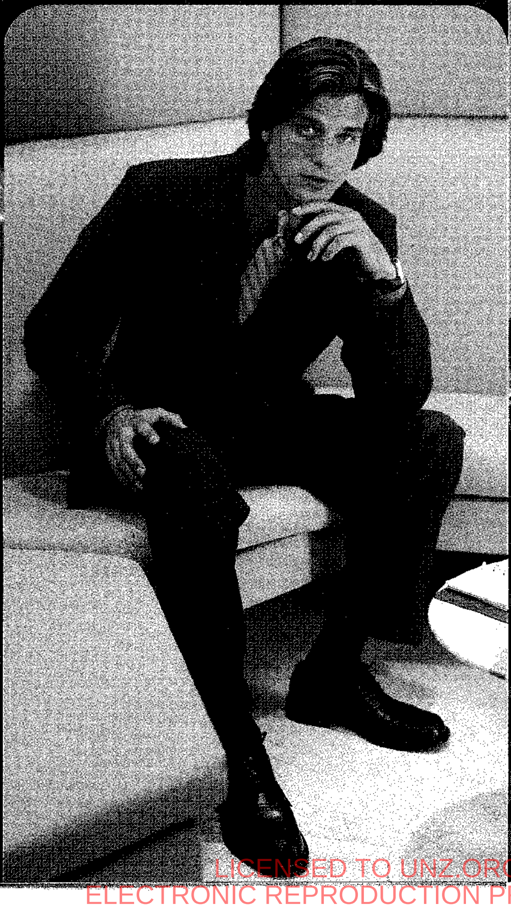

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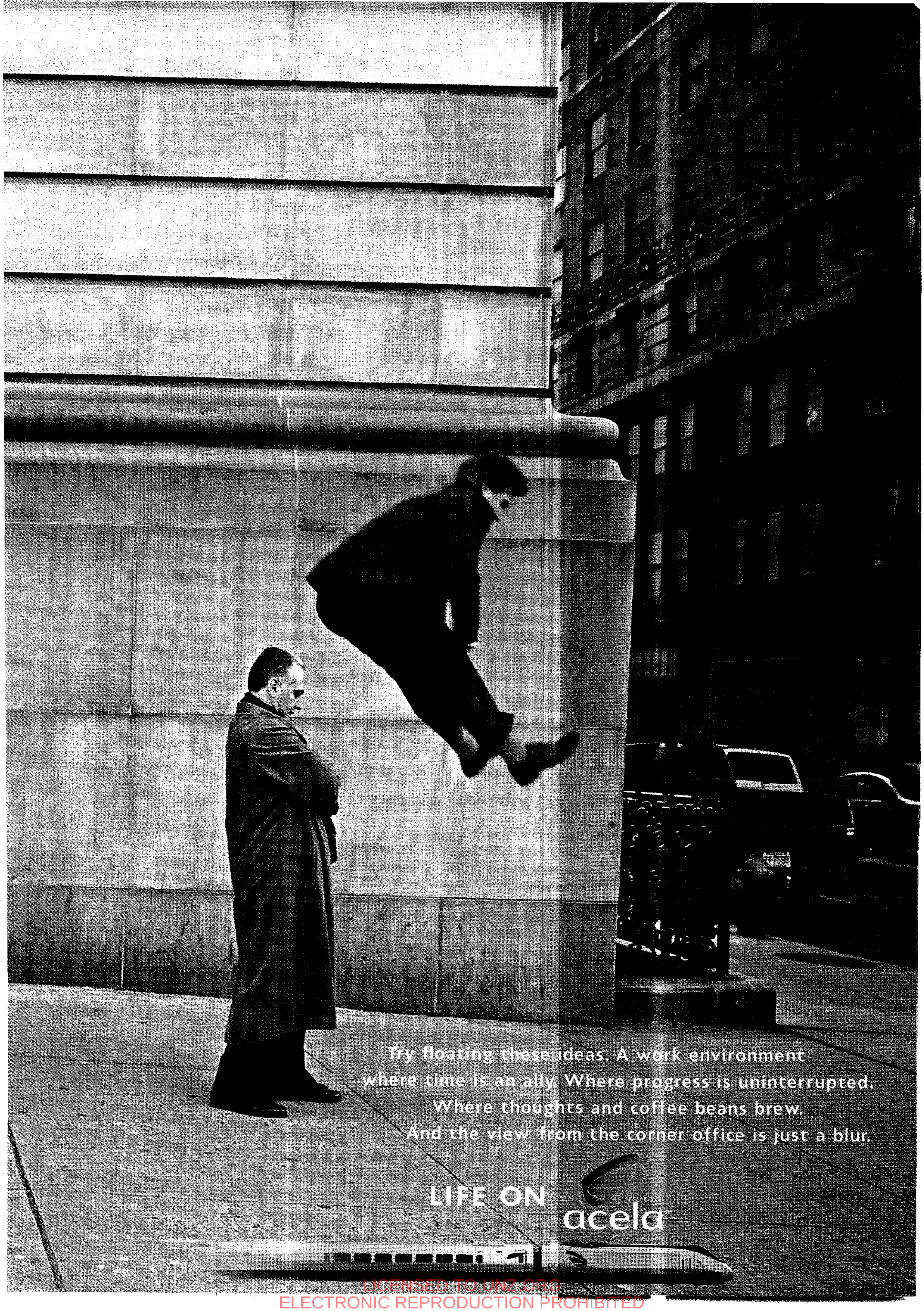
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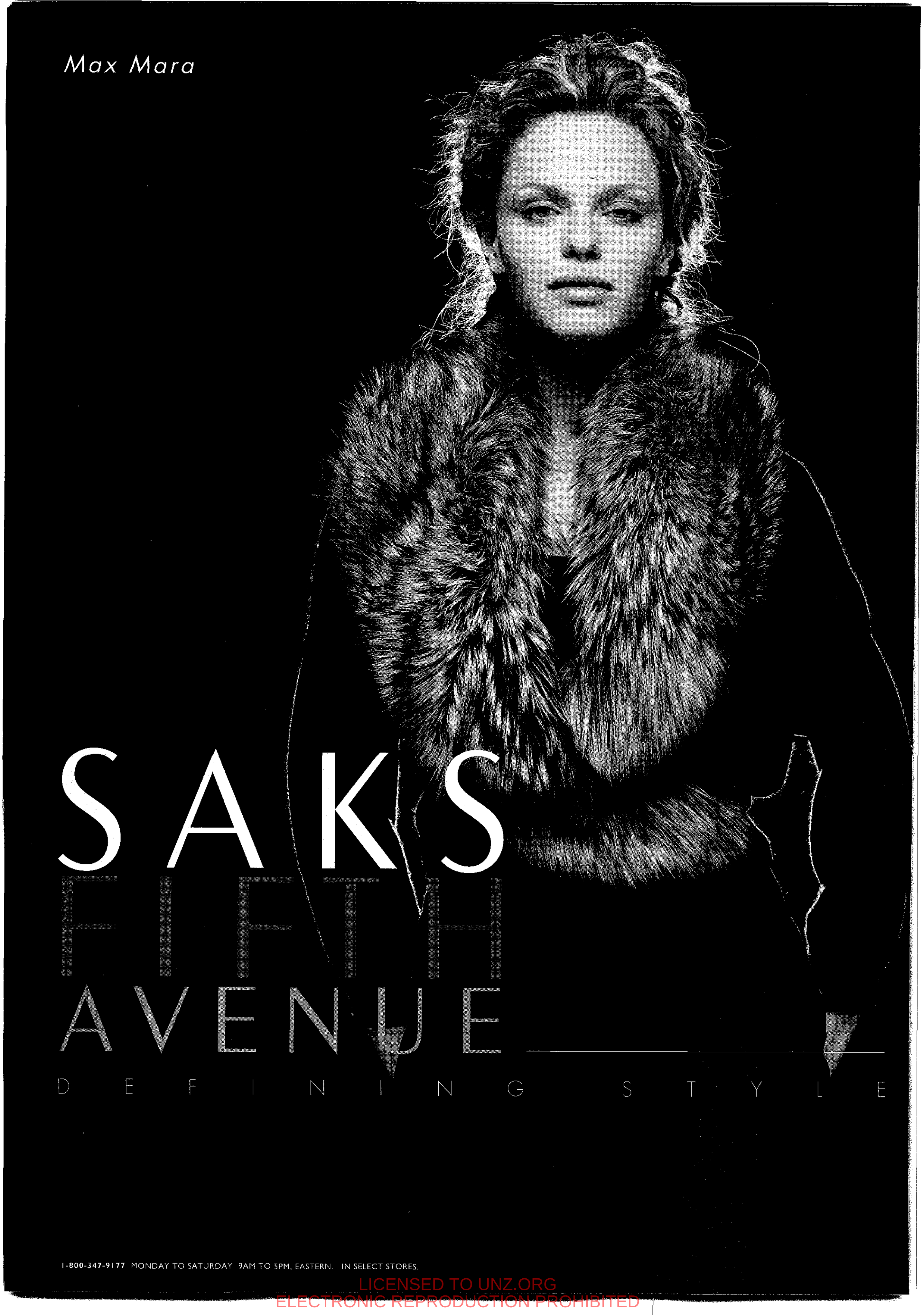
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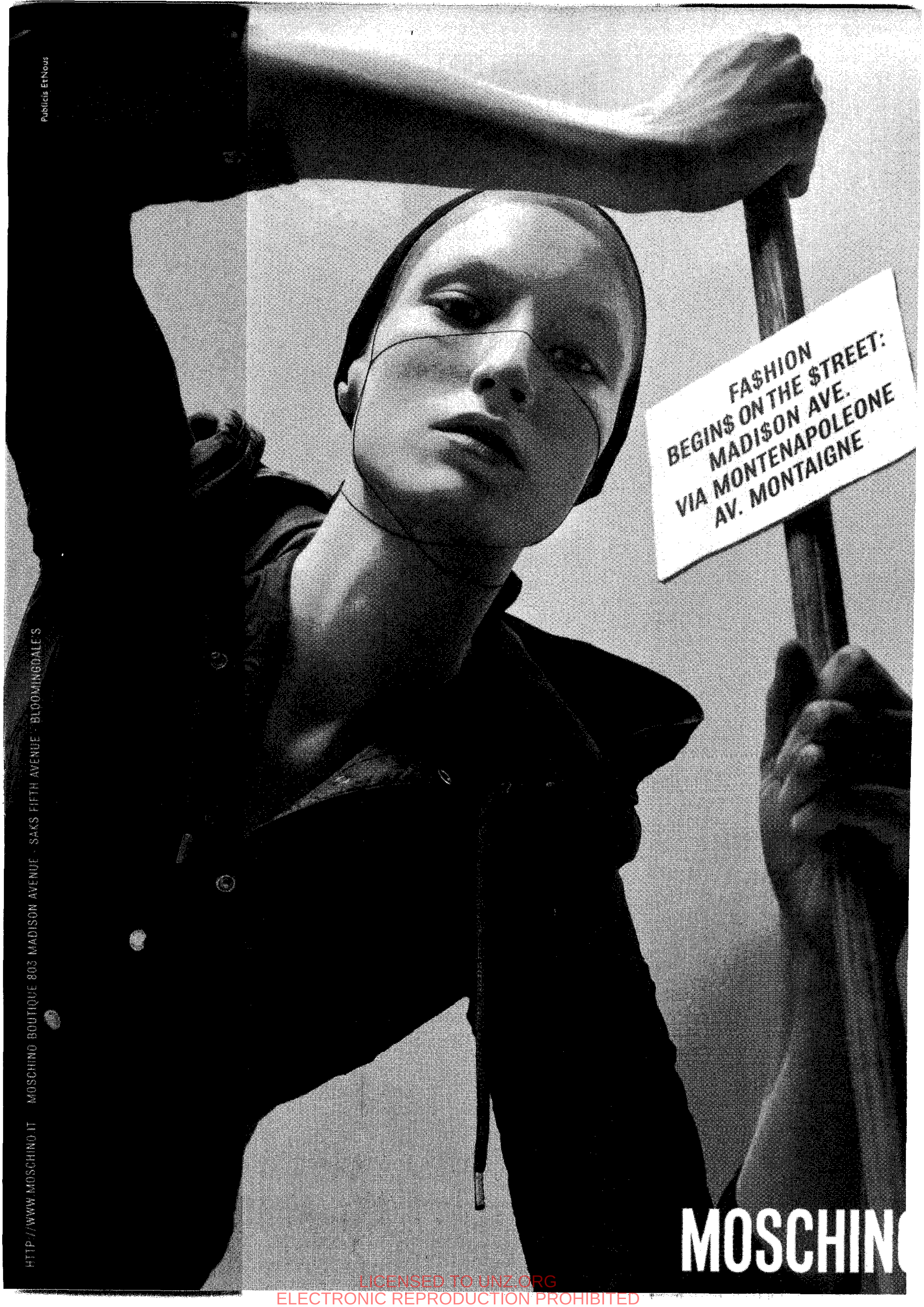
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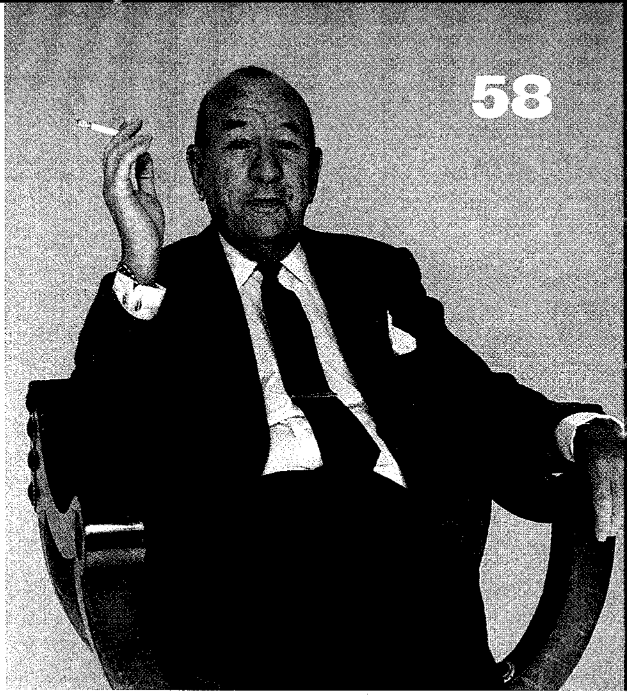
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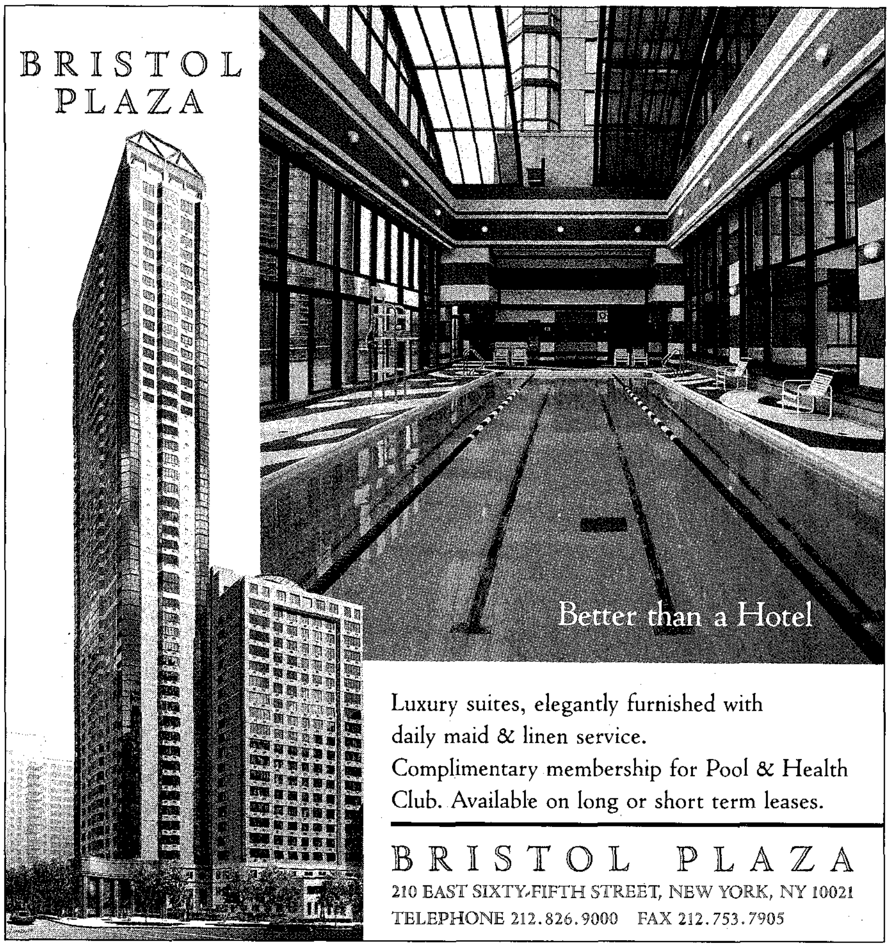

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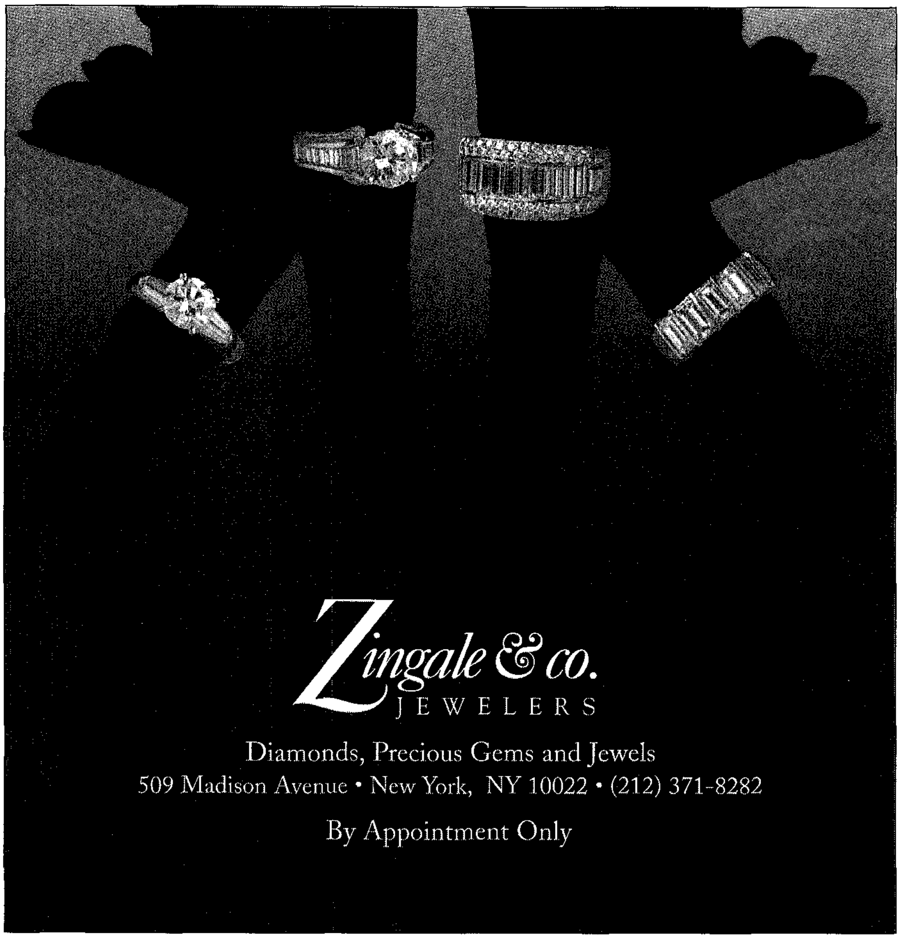

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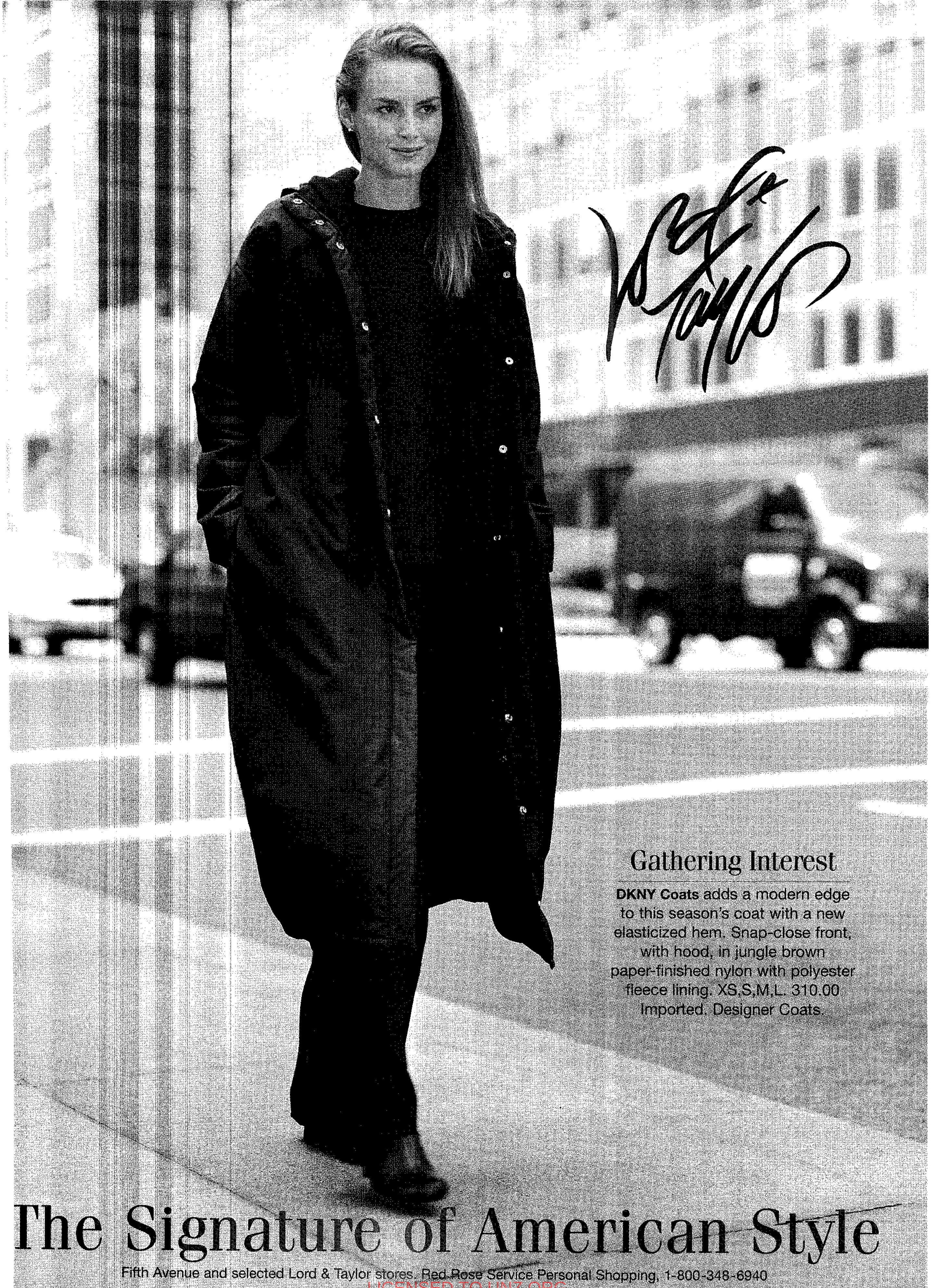
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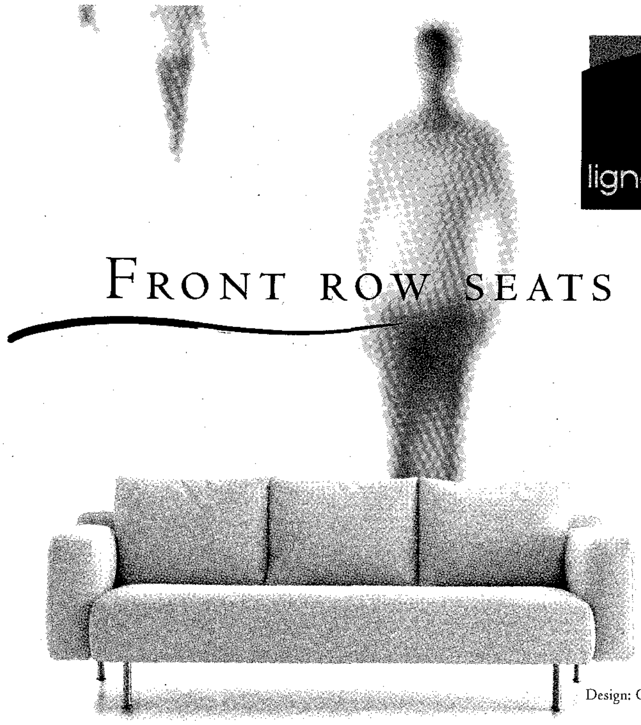

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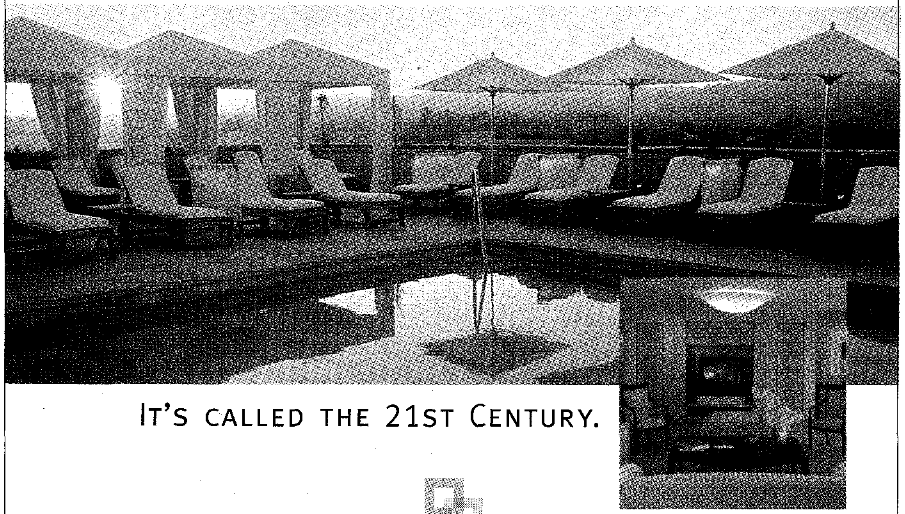

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You Say D'Amato . . .

BRAVO, ALFONSE AND JENNIFER SEnior, for an insightful, fun piece on my favorite senator ["La Dolce Alfonse," August 23]. Being one of the 100-plus people who worked for Senator D'Amato in Washington, D.C., I was delighted to read an article that so clearly depicts the energetic, hardworking, charming man who never stops living politics and deal-making. Alfonse has a way of lighting up a room, making it all exciting; what a comfort that it has not changed because of the lost election. A loss for the state of New York seems to be a gain for the senator. You go, boy!

Kate Sullivan, Esq.
ASPEN, COLO.

WHILE WITNESSING SENATOR D'AMATO'S concession speech, I recalled Mayor Koch's prophetic words in a similar situation. Referring to his defeat by David Dinkins, Hizzoner noted: "The people threw me out. Now the people must be punished." In D'Amato's case, it appears that the people of New York will be "punished" on at least two levels. First, the people of New York have lost out on a great bargain. For $133,600 a year, he was a tireless, nonpartisan, fearless, and effective advocate of New York's interests. Second, the people of New York (and, for that matter, New Jersey and Connecticut) have lost their only advocate in the councils of the Republican Party. Be assured that Alfonse had more clout with these senators than Chuck Schumer will ever obtain. For evidence of the effects of "Senator Pothole" 's loss, I urge you to monitor the impact his absence has on affordable housing, military spending, and mass transit in New York. Many of the senator's detractors were surprised by his magnanimous concession speech. Their reaction only underscores their failure to put aside partisanship and understand the real Alfonse. He is a mensch. Where I come from, the people would

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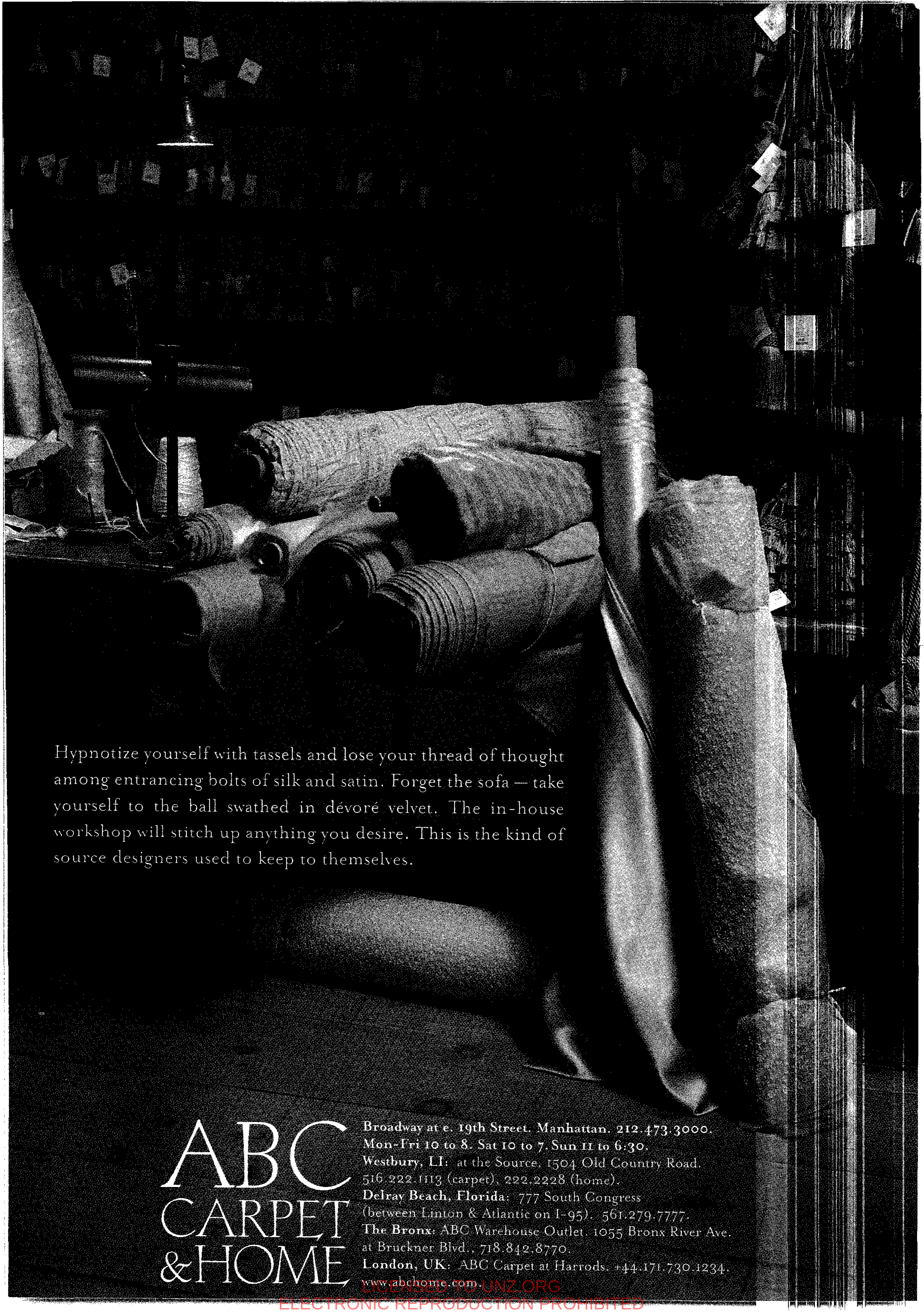

Hypnotize yourself with tassels and lose your thread of thought among entrancing bolts of silk and satin. Forget the sofa — take yourself to the ball swathed in dévoré velvet. The in-house workshop will stitch up anything you desire. This is the kind of source designers used to keep to themselves.

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Thomas J. Lykos Jr.
DALLAS, TEX.

IN YOUR AUGUST 23 ISSUE, I NOTICED THE Adrenaline Rush Hour ad for TLC Adventures, with a wide-mouthed, sunglasses-wearing model under the headline EXCITING AS TV GETS. Then, just a few pages later, a picture of the model's twin, obviously separated at birth! It's Alfonse D'Amato in "La Dolce Alfonse"! Coincidence? I think not. Al is as exciting as it gets—in person and in *New York* Magazine.

Isabel Burk
NEW CITY, N.Y.

AS A MOTHER OF A RECENT SUMMER SENATE intern, I read your recent article about former Senator D'Amato with interest. My daughter was treated with the utmost respect and grace by the senator and his staff. Although the youngest intern, she was given serious, worthwhile assignments. While New Yorkers have often derided him as Senator Pothole, my daughter found everyone in the office to be keenly interested in helping New Yorkers in need. Such sentiments emanate from the top. While, obviously, a young intern may be a bit more starry-eyed and less jaded than hardened writers, it is often from the mouths of babes that we hear the truth (or at least an important part of the truth!)

Barbara Lehmann Siegel
SILVER SPRING, MD.

READING JENNIFER SENIOR'S ARTICLE brought one thought to my mind: *Could this character have been our senator?!* It's a little scary that a person like the one described could have held such a position of power in representing the entire state of New York. But then again—take a look at that character running our country!

Robert J. Dym
BROOKLYN

IN HER HILARIOUS DISSECTION OF "SWINGin' Al" (the phone calls were right out of a *Saturday Night Live* skit), Jennifer Senior totally savaged the pitiful life Alfonse is currently leading. His despicable treatment of the women who have the misfortune of coming into his orbit makes the shagadelic loser eligible for the vulgar name he called the deserving winner of the last senatorial election.

Paul Kielar
MANHATTAN

IN YOUR ARTICLE RE AL D'AMATO, REFERring to Peter Boyle, Jennifer Senior says that *Young Frankenstein* was the movie that first catapulted him to fame. It was actually a film from a few years earlier called *Joe,* in which Boyle played the title role of a hippie-hating redneck. I should know, because he killed me in that film. By the way, one of the funniest bits on *Seinfeld* was the episode in which Elaine dated a fact checker from *New York* Magazine.

Robert Simon
MANHATTAN

No Sweat

NICOLE MILLER DESERVES HIGH PRAISE FOR not using sweatshops ["Moral Fibers," by Shyama Patel, August 30]. Unfortunately, Nicole Miller is not representative of the apparel industry. It is in the practices of the industry's retail giants that the problem lies. Improving sweatshop conditions requires that the Wal-Marts of the world have their clothing produced responsibly. The first step is disclosure of the names and addresses of the factories that Wal-Mart and other apparel manufacturers use around the world. With disclosure, local, respected, independent human-rights groups can verify labor conditions and investigate abuses that the companies so often deny.

Margaret Gray
The National Labor Committee
MANHATTAN

Out of Fashion

EACH PHOTO IN THE "STRAIGHT OUT OF 10021" layout ["Fall Fashion," by Sally Singer, August 30] shows someone either stretching to reach cigarettes on the floor, with beer cans in the sink, or near a filled ashtray, with beer cans again. In a world where we are trying our best to unglamorize these habits, I find it a surprise to see such a group of photos.

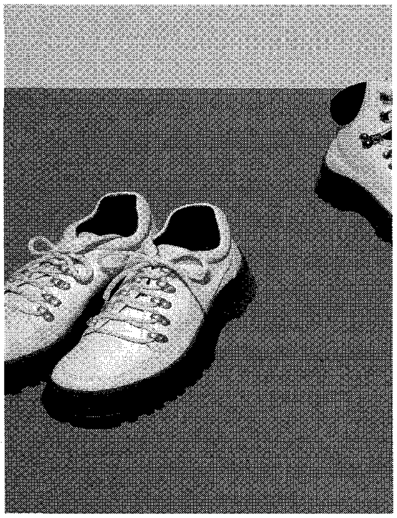
Michelle Blai
MANHATTAN

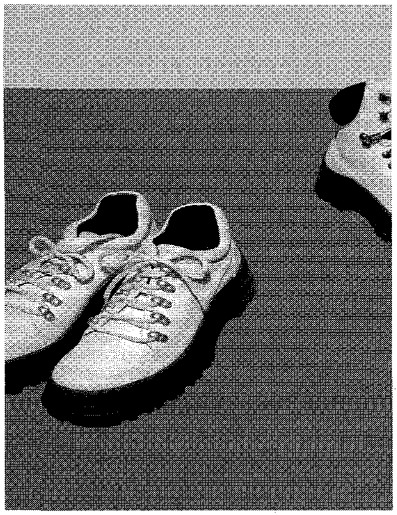
AS WE SLOUCH TOWARD THE MILLENNIUM, I hope that I am not alone in thinking that the young (role) model whose black bra showed through her red top ["High Cool Days," by Sally Singer, August 16] was inappropriately dressed for school.

Barbara Z. Gononsky
TEANECK, N.J.

Restaurant Row

I WAS APPALLED TO READ HAL RUBENstein's review of Scopa ["Restaurants: Family Resemblance," August 23], the latest addition to the list of great Italian restaurants in Manhattan. The gold-framed mirrors were too small? Cheesy





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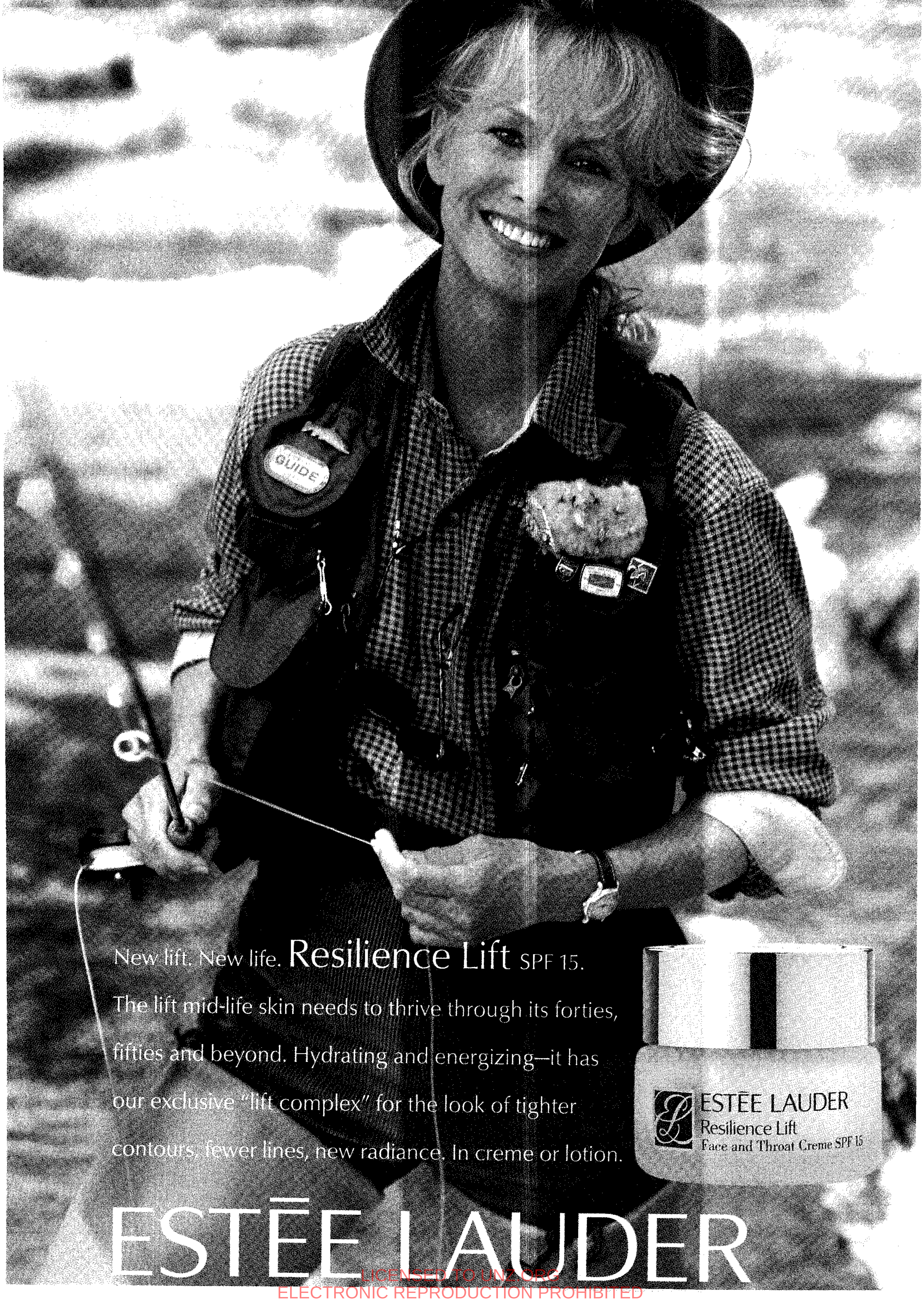
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ESTĒE LAUDER

café curtains? Slapdash walls? And chandeliers hung too high? Huge bouquet of flowers not huge enough? Some of us thought that was all sheer subdued elegance. And comparing that simple, clean floor to a Chinese takeout's—that was a cheap shot.

Ammini Ramachandran
MANHATTAN

Down on the Farm

WE WERE PLEASED TO SEE THAT SO MANY local chefs have joined the movement in support of smaller farmers—especially those who engage in organic farming ["Amazing Tastes," by Peter Kaminsky, August 16]. Since opening City Hall, we have been engaged in our own agriculture on a five-acre plot in Bridgehampton. Every week, we deliver a variety of produce from our Suffolk farm to City Hall and Cub Room. We welcome and applaud all who encourage the greening of New York City.

Henry Archer Meer
Chef-Proprietor
Cub Room and City Hall Restaurants
MANHATTAN

DID YOU SAY "SOPHISTICATED" CUISINE? If that unfortunate two-ton dead Flipper and romping young lamb-chops-to-be on your cover are any indication of the sophistication and elegance we are led to inside (decapitated chickens on skewers and miserable farm animals), then let me count my blessings in being a vegetarian.

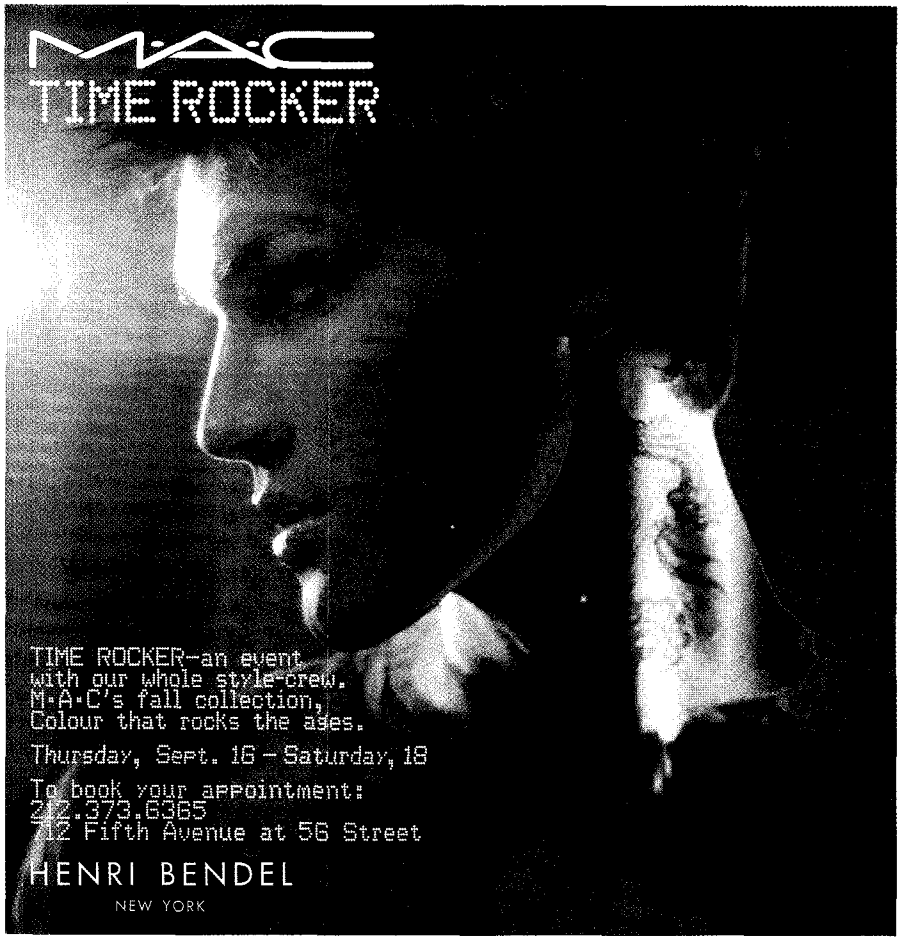
Lesley J. Glauberman
MANHATTAN

Not So Funny

SOME YEARS BACK, AN INSTALLMENT OF Mary Ann Madden's "Competition" asked for the beginnings of letters you wouldn't want to finish. A number of readers submitted entries on the order of "The results of your blood test have just come back," and Madden—correctly, I think—rapped their knuckles for making tasteless jokes about AIDS. Some subjects, she implied, were just not funny. So what was one of the winners of the recent "Competition" [August 16] that asked for the name of "a nonexistent rock group"? "Reagan's Memory." I guess the moral of the story is that while AIDS isn't funny, Alzheimer's is.

Ted Klein
MANHATTAN

Mary Ann Madden responds: Not funny, Mr. Klein. Offensive. But consonant with rock taste. Like Dead Kennedys. ▬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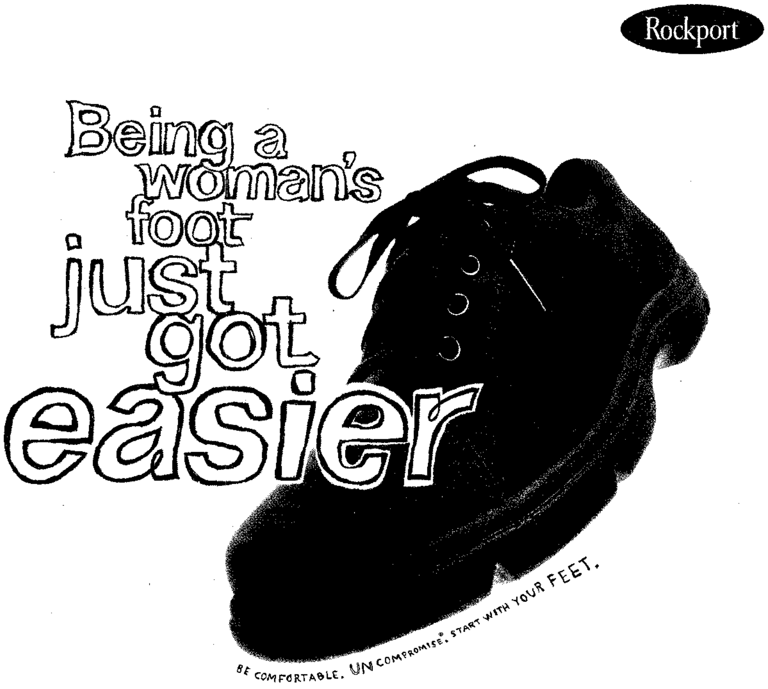
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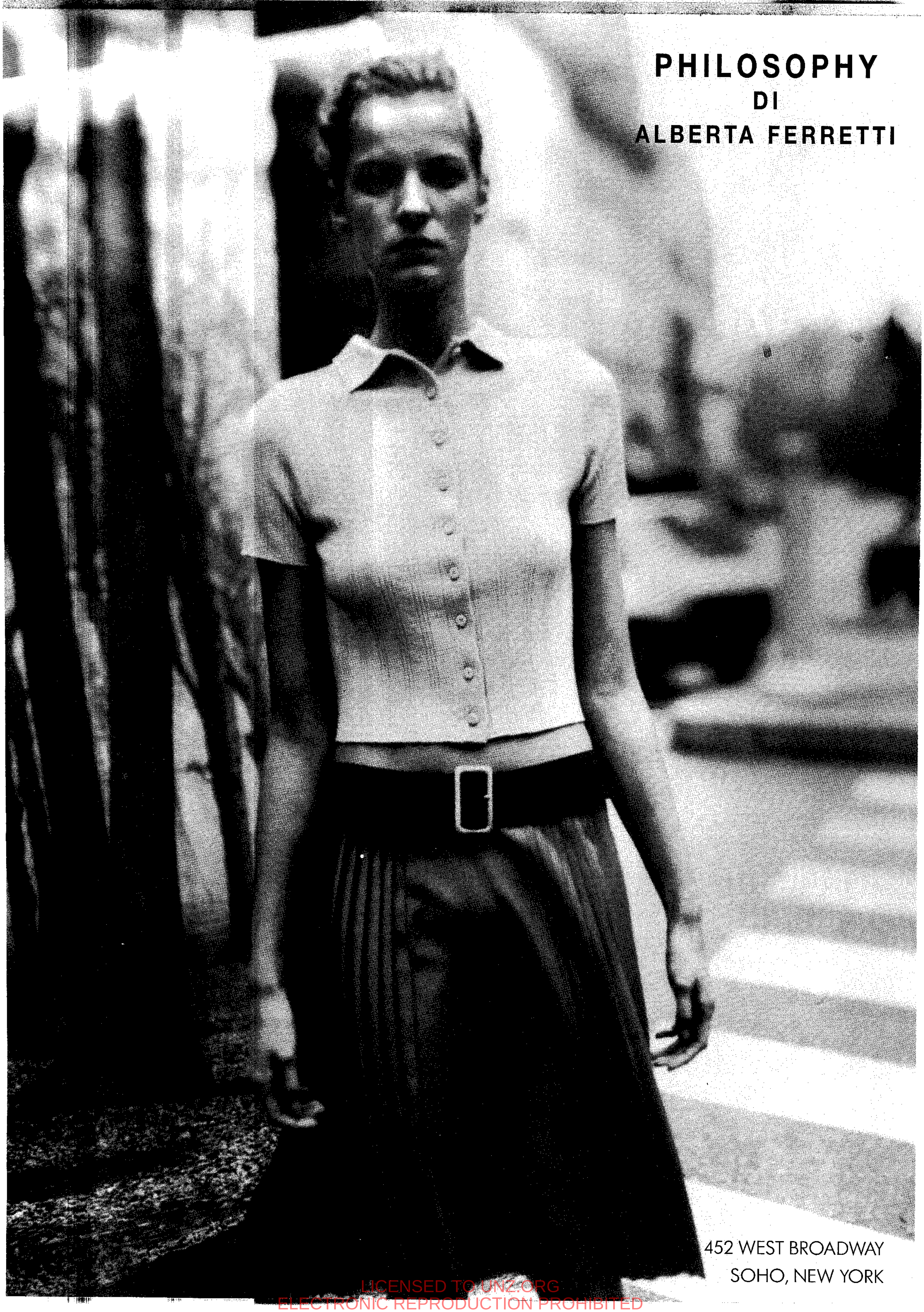
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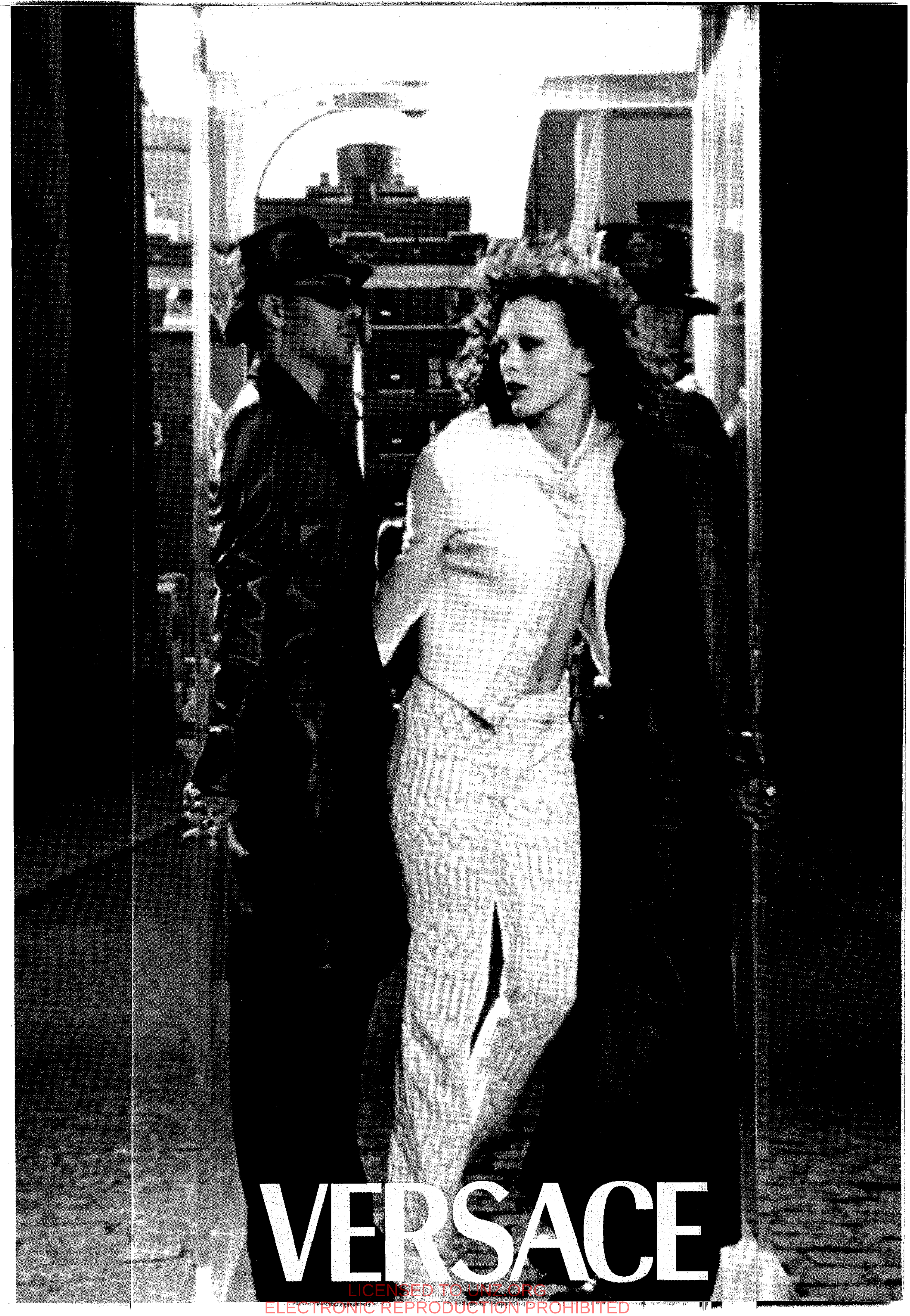

VERSACE

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

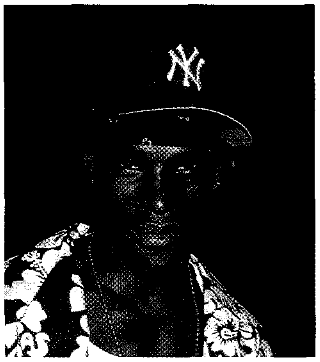
INTELLIGENCER

THE GRAY LADY'S BRAND-NEW *TRUST*

Just because sex rarely makes it into the New York *Times* doesn't mean there aren't a few hormones still raging in the Gray Lady—at least according to a biography of the Sulzberger family due later this month, **Susan Tifft** and **Alex Jones**'s *The Trust.* While serious issues of succession and journalism form the backbone of the 870-page book, it also makes the *Times* newsroom sound a lot more fun than we ever suspected. In the mid-fifties, **Arthur "Punch" Sulzberger** fathered an illegitimate child with a widowed *Times* reporter, and in the eighties, then–executive editor **Abe Rosenthal** had an affair with "a young *Times* secretary" whom he promoted "to an executive position." Punch, according to the book, had to step in to end the affair, and he told Tifft and Jones that Rosenthal "didn't have a nervous breakdown, but he was close to it." Rosenthal laughed a few times when these passages were read to him, but refused to comment, saying, "I have not read the book yet. I intend to." He did, however, read an excerpt in *The New Yorker,* which he complains "repeated the legend" that he's homophobic. "It's the opposite of the truth," insists Rosenthal.

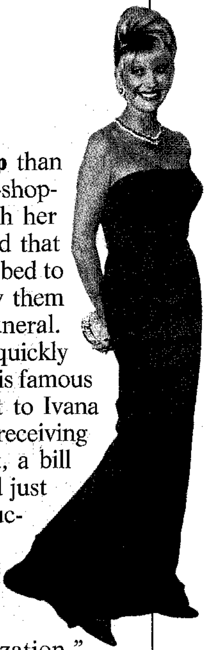
PLAYGIRL AND TYSON TURN A CORNER

The rush to cover newsstands with alluringly undressed stars might force at least one publisher to dress up for court. **Tyson Beckford**, the model most famous for the way he wears his Polo jeans, wasn't wearing those jeans (or much else) in the picture that turned him into *Playgirl*'s September cover boy. Beckford's lawyer, **Edward Hayes**, promptly contacted the publisher, complaining that his client had never given the magazine authorization to use the photo. "A *Playgirl* cover is not a venue where one would ordinarily see Tyson Beckford—especially since nobody told him about it beforehand," says Hayes. Counters *Playgirl*'s general counsel, **Caroline Landau**: "I'm not worried about it at all, because we bought the right to use the photo." She says the magazine got the photo from a reputable stock house, which claimed to have the rights from the photographer. Hayes says the picture might have been taken during a shoot for *Essence,* for which it was evidently deemed too risqué. "Under the New York statute, you have to have a written authorization," insists Hayes. "I fully expect to sue these people."



Tyson Beckford:
Naked gun

WHY SAY IT WITH FLOWERS?



It seems nothing is more sacred to **Ivana Trump** than money. According to social insiders, the home-shopping queen was traveling through Europe with her children earlier this summer when she got word that her former father-in-law, **Fred Trump**, had succumbed to pneumonia. Ivana packed up the kids and flew them back to New York for their grandfather's funeral. **Donald** may have been touched by the effort but quickly changed his mind when he received a bill from his famous first wife. He promptly returned the statement to Ivana with a note saying that since she was already receiving $650,000 a year in alimony and child support, a bill seemed tacky. The source says Ivana responded just as speedily with a note of her own, saying succinctly, "It was *your* father." Donald declined to comment on the incident, and Ivana, through a spokeswoman, claimed no knowledge of it.

HOIST WITH HIS OWN PATROON?

Ken Aretsky may be in control of his two hot restaurants, but one important piece of his personal life seems to have slipped from his grasp. During the recent 50th-birthday party for Aretsky's ex-wife, **Adria**, at the Greenwich Country Club, her new husband, **George Roush**, toasted the adoption of his new stepson—who happens to be Aretsky's son. For her part, Adria Roush claims to have "no hard feelings" toward Aretsky—the proprietor of Patroon and Butterfield 81—and insists that she wants nothing from her ex-husband. When contacted, Aretsky confirmed the adoption, but when asked why his son is being adopted by another man, he would say only, "No comment." Aretsky now lives with the young children he had with his current wife.

HE CAN GET IT FOR YOU RETAIL

Even **Ralph Lauren** pays retail once in a while. On a recent Saturday in East Hampton, the sportswear Savonarola and his wife **Ricky**, both clad in head-to-toe vintage Ralph Lauren, browsed the racks, fingered fabrics, questioned salespeople, and *purchased* several items at full price from Lauren's East End store. When asked by another shopper why he didn't rate an employee discount, the designer replied, "It's all part of it." But an employee of the store helpfully clarified: "They like to be able to just come in and shop. It's convenient for them, and it boosts morale in the store. Of course, we reimburse them for everything they spend."

otographs: top to bottom: Andrea Renault/Globe Photos, Robin Platzer/Twin Images, Sonia Moskowitz/Globe Photos.

THERE'S NO ILLNESS LIKE SHOW ILLNESS

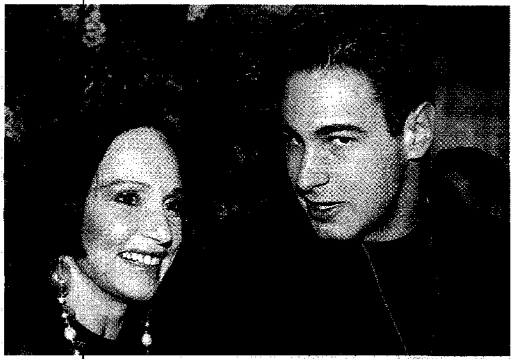
Playing the lead in *Annie Get Your Gun* for six months has made **Bernadette Peters** a little queasy. During the first act of a recent performance, the czarina of the Broadway musical went silent, brought her hand to her mouth, and moved briskly offstage. One of her co-stars, left alone onstage, made do by spouting off a few limp jokes until an announcer explained that there would be a brief intermission. A few minutes later, the stunned crowd was informed that Peters had taken ill but was feeling better and the show would go on. To uproarious applause, the Tony-award winner humorously ad-libbed her way back into the show; she then proceeded to belt out Irving Berlin's "Doin' What Comes Natur'lly." But Peters's rebound was short-lived: She barely stumbled through a nauseous rendition of "You Can't Get a Man With a Gun" before racing off again. Peters was replaced by her understudy, **Valerie Wright**, who received a standing ovation. Says a spokeswoman for Peters, "Something was going around backstage. A lot of people were coming down." Thankfully for the resilient Peters, adds the flack, "it was just a little 24-hour stomach bug."

Bernadette Peters: See sick

U.N. BLOCKOUT; RUDY'S STAKEOUT

DIPLOMATIC IMPUNITY: **Richard Holbrooke** is going to have a hard time improving the reputation of the United Nations—at least with New York City's notoriously tough landlords. Even the president-designate of the U.N. General Assembly, **Theo-Ben Gurirab**, had trouble renting an apartment recently. The foreign minister of Namibia, Ben-Gurirab wanted to spend about $10,000 a month—guaranteed by his mineral-rich country—for a place in which he could entertain. But two deals fell through when the landlords "wanted him to waive his diplomatic immunity," says broker **James Ferrari** of Benjamin James. The irony, according to Ferrari, is that "the same landlord would take a 24-year-old kid at a start-up Internet company." So how did the broker finally clinch a deal for a penthouse with river views? "It was an educated owner," explains Ferrari, adding that the landlord had family in Namibia "and so was aware of Gurirab's prestige."

HOT KOHLE: Remember **Kohle Yohannan**? He was famous for a minute or two as the toy-boy twentysomething fourth husband of the fiftysomething designer **Mary McFadden** (pictured, left) Now 30 and divorced, Yohannan is curating a show on Wallis Simpson, the duchess of Windsor, at Baltimore's Maryland Historical Society, and co-curating "Dazzling by Design: Fashion Jewelry by **Kenneth Jay Lane**," which opens at the Fashion Institute of Technology's museum on October 12. Will his ex make it to FIT? "Oh, I would hope so," he says. "I think it would be a great disappointment, certainly to Kenneth, if she wasn't there."



PARTY HEARTY, RUDY: Fun-loving Mayor **Rudy Giuliani** is feverishly making plans to party like it's, well, 2000. The mayor is scouting spaces in the Condé Nast Building at 4 Times Square, at 1500 Broadway, and at 1540 Broadway—which all boast first-rate views of the ball drop—for his own private New Year's Eve festivities.

1-DIMENSIONAL: **Howard Safir** just can't make up his mind about New York 1. On August 10, the embattled police commissioner—angered by the cable station's series on police-community relations—twice told general assignment reporter **Rebecca Spitz** that she should "go work at a real station." Apparently blessed with a short memory, Safir appeared the very next night as a guest on NY1's *New York Close-Up* with host **Sam Roberts** to discuss his views on law-and-order issues.

FAST *TIMES*: Score one for the New York *Times*. **Marc Lacey**, the Los Angeles *Times'* special reporter in its Washington, D.C. bureau, is defecting to join the other *Times* as a White House correspondent. Lacey's reporting caught the eye of the paper's D.C. bureau chief, **Mike Oreskes**, who admits, "We worked hard to steal him."

Additional reporting by David Amsden and Ken Frydman.

A BIG FISH SAVES THE LITTLE POND

Even around East Hampton's tony Georgica Pond, there's a difference between east and west. **Steven Spielberg**, **Courtney Sale Ross**, and **Martha Stewart** live on the east side, while more low-key millionaires like lawyer **Michael Kennedy**, financier **Eric Gleacher**, and **Faith Popcorn** are on the west. But it's the west side that has the last undeveloped land in the area, five pristine acres on the pond and ocean that's been on the market for the past two years. Last winter, a west-side association started fund-raising to buy the plot and donate it to the Nature Conservancy, preserving it forever. But without the east side's gazillionaires, they weren't able to raise the dough. Meanwhile, other potential buyers came around, including Wasserstein, Perella president **Fred Seegal**, and, two weeks ago, New York *Observer* owner **Arthur Carter**, who offered some $7.25 million. Then a west-sider—Goldman, Sachs's second-in-command **John Thornton**—jumped in to buy the land and save it. He closed last Monday, according to several local sources, although the broker who's said to have handled the deal, Sotheby's **John Golden**, refused to comment. In any case, Carter doesn't sound too upset to have lost out. "I was going to buy it and possibly put up a house—not too fancy," he says. "But that was that."

Photographs: from left, Robin Platzer Twin Images; Gregory Pace/Corbis Sygı

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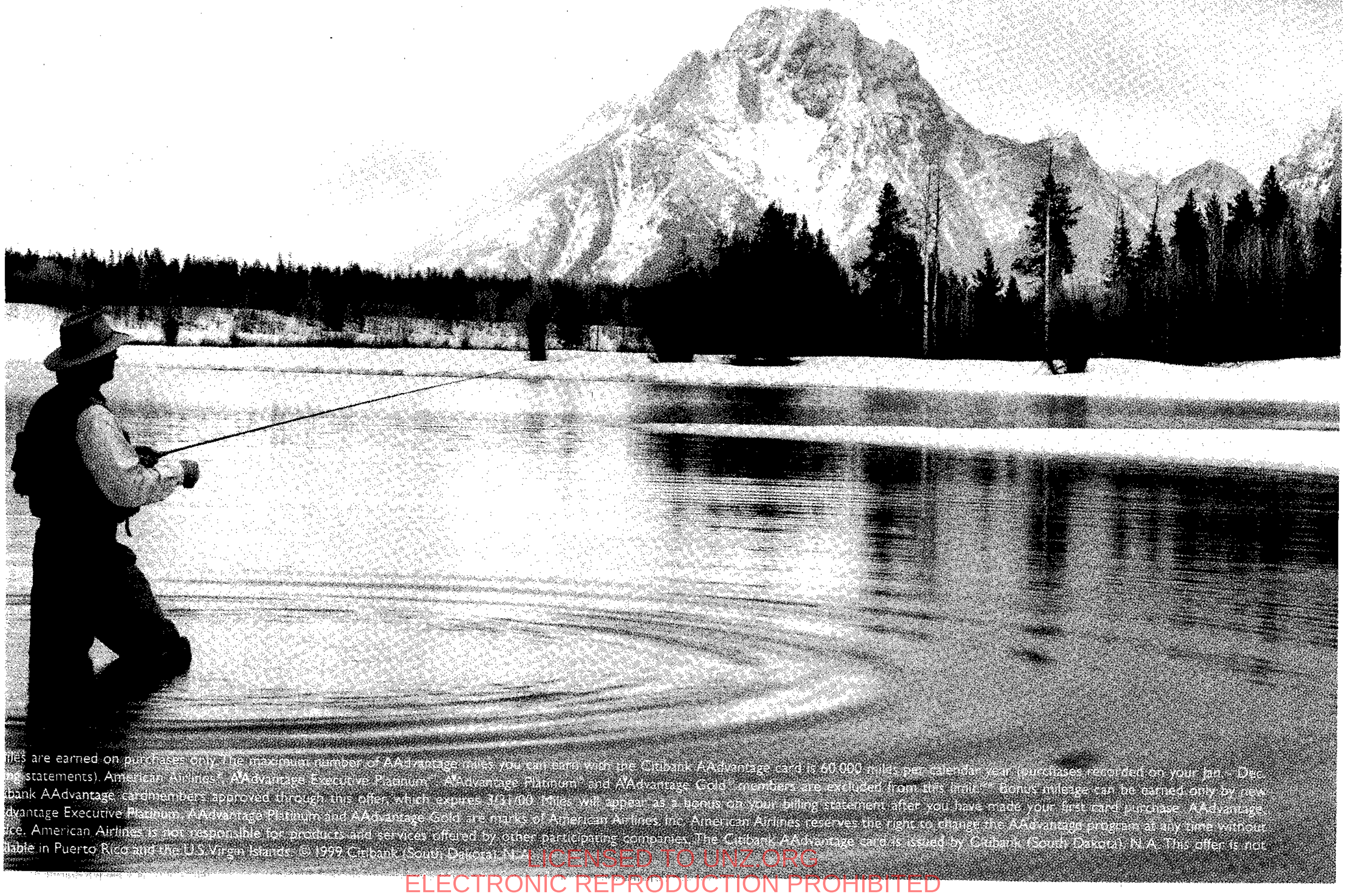
Sometimes, the further we go from civilization,

the more civilized we become.



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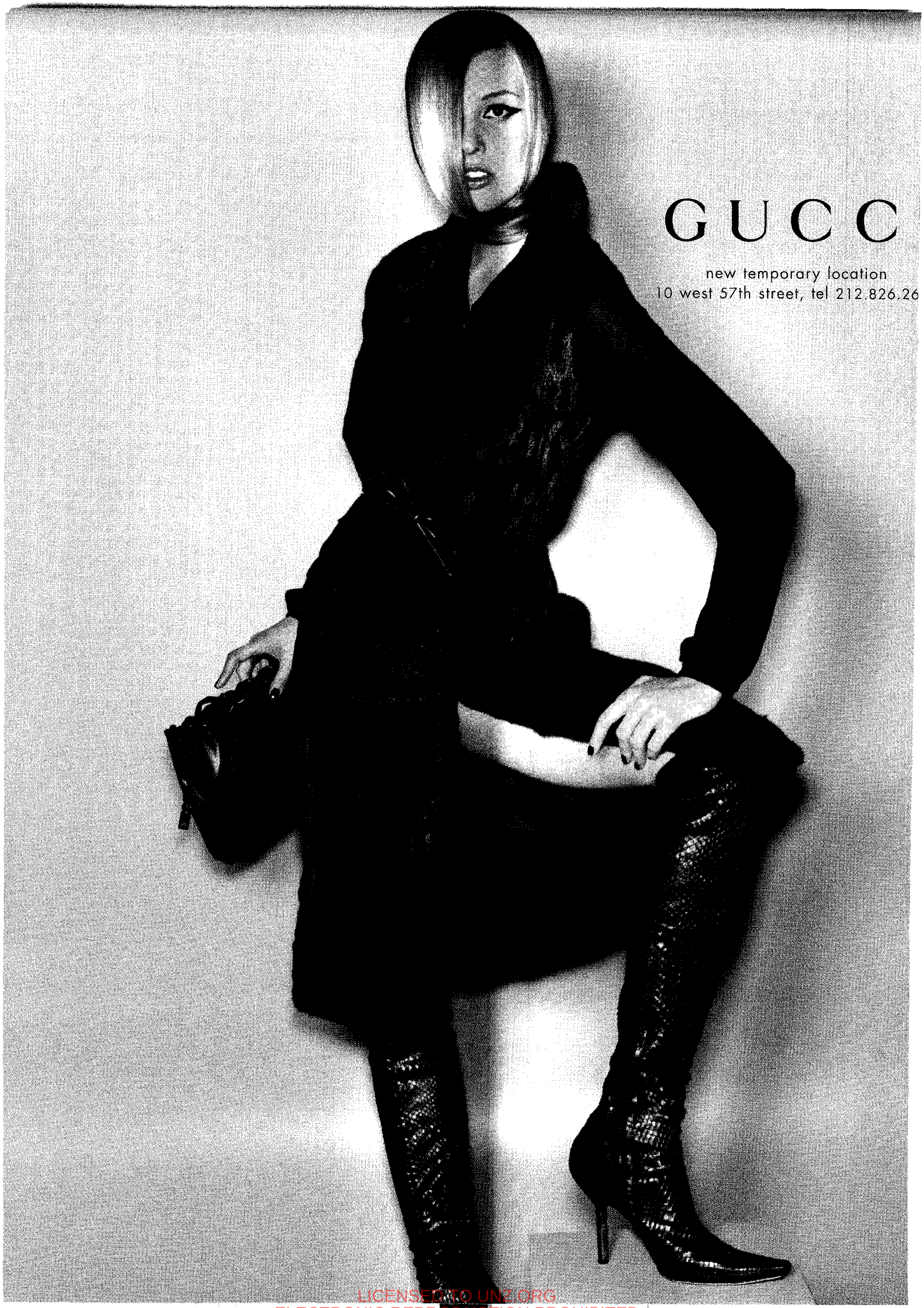
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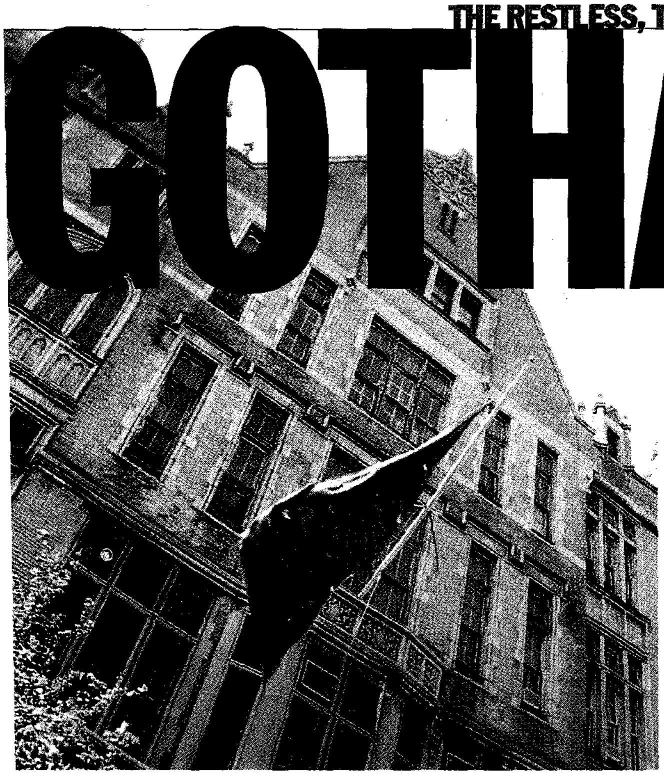


The Culture War

howdown at a Lower East Side arts center: heap art studios or condos and concert hall?

STEPPING OUT OF HIS AIRY studio into the dark, dusty third-floor hallway of the Clemente Soto Vélez Cultural and Edu- ational Center, painter Miguel relles shakes his head. "This lace could be the jewel of the ower East Side," he sighs. If relles runs into the center's esident, Edgardo Vega Yun- é, whose office is also on the ird floor, he won't be able to scuss these lofty aspirations: e two men haven't spoken in ore than three months.

The Vélez Center, a city- ned former public school at e corner of Suffolk and Riv- gton Streets, houses four the- r companies, several arts or- nizations, a film-production mpany, and studio space for artists like Trelles. In May, r the fifth time in four years, e center narrowly avoided e auction block, and tenants gan grumbling about Vega, o has run the center for six years at the pleasure of a board they say rarely meets. "He hasn't gotten the center off a month-to-month lease [with the city] in five years of trying," complains Shelly McGuinness, a mixed-media artist with a studio in the neo-Gothic building.

Fed up with Vega's inability to negotiate a long-term solution with the city, suspicious of his accounting, and nervous about the survival of their $500-a-month studios, McGuinness and Trelles founded the Artists Alliance and called for a rent strike the day after CSV's eleventh-hour reprieve. Thirty-six of the building's artists have joined the strike.

"Millions of dollars have passed through here," charges McGuinness. "But there's been no accounting to the board, the tenants, or the city." She points out that by Vega's own reckoning—made available in a brief "financial overview" submitted to the city—CSV this year expects to take in $923,000; according to the Alliance, the center pays the city $31,000 a year in rent and provides tenants little in the way of heat, electricity, and maintenance. Even with other costs factored in, the artists claim, the numbers don't add up.

Vega and the Alliance have submitted competing proposals to the city to buy the building. The Alliance's budget focuses on mundane details like boiler replacement and gutter repair and seeks to portray its authors as fiscally cautious arts administrators; Vega's more ambitious vision calls for selling off the studios as condominium units, a three-story vertical expansion, and construction of a 1,200-seat concert hall. "How can you build an enormous concert hall," McGuinness wonders, "when you can't even fix the toilets?"

The Alliance pitch also calls for renaming the building Public Space 160—an attempt to establish it as a cultural mecca like P.S.'s 122 and 1—and for a series of community-arts programs. "All of a sudden, [Trelles and McGuinness] have become community-oriented?" asks Vega. "After they've been here all this time and not given a shit? We are an *arts* center, not a community center. We don't do arts for children."

Vega sees his proposal as a new paradigm for arts management, whereby for-profit endeavors like graphics studios and restaurants—both of which he wants to include in the upgraded CSV—subsidize traditional artistic pursuits. "*My* idea is to create solid, moneymaking projects," he says, "to fund fine arts without looking for handouts. So naturally, they're calling me a capitalist son of a bitch."

ETHAN SMITH

Train in Vain

Why the Second Avenue subway never got on track.

If we can put a man on the moon, why can't we build a Second Avenue subway line? In the half-century since the city decided to tear down the Third Avenue El (pictured) in favor of a Bronx-to-Brooklyn East Side subway, the train has chugged along in our collective unconscious, its fortunes rising and falling with the city's economy. A brief history of New York City's 50-year, $100 million quest to build a straight line—and the endless loop we've created instead:

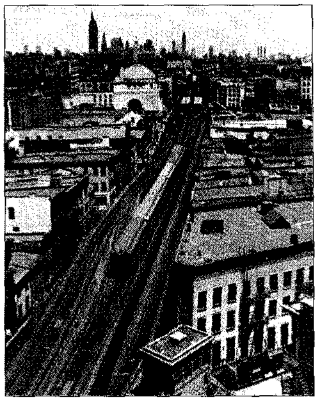
1951 As the economy booms, voters back a $500 million bond to replace the Third Avenue El with a Second Avenue subway. The bond succeeds—in demolishing the El.

1967 Nelson Rockefeller successfully proposes a $1 billion subway expansion that would include an East Side line. The city digs tunnels below East Harlem and the Lower East Side before the economy collapses. To make sure Second Avenue doesn't collapse with it, the MTA is forced to sink maintenance funds into the money pits.

1991 As part of his pricey master plan to rescue New York City from the clutches of the bear market, Mario Cuomo sketches a Second Avenue line into an ambitious blueprint cluttered with airport people-movers and high-speed ferries. The city recovers. Cuomo doesn't.

1999 Happy days are here again. Borough chief C. Virginia Fields eats a sardine sandwich to symbolically protest overcrowding on the 6 train, and the MTA proposes a $3.6 billion scaled-back Second Avenue line with supplemental trolley service. Would an elevated line be cheaper?

BORIS KACHKA



raphs: left, Warren Salowe; right, Corbis/Bettmann-UPI.

Clothes Calls *Shoulder pads are back in fashion!*

The NFL season starts Sunday, and it's time for pigskin previews. Based on the stats? Nah—even the experts are reduced to throwing darts by week eleven. So we're going solely on sartorial cool: The Jets' impending return to glory is clearly linked to last year's de-mothballing of the glorious old Joe Willie threads, and we see a similar cause-and-effect in the Giants' refusal to go retro-hip (the little NY on the helmet, the drop-dead-gorgeous red numbers and gray pants of the road uniform) and their recent mixed fortunes. Just watch—it works!

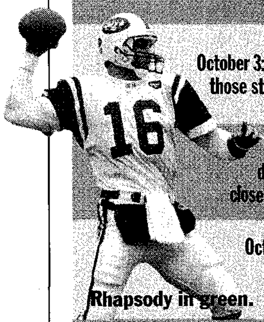
Michael Tomasky and Alex Williams

NEW YORK JETS

September 12: New England. Pats, like Jets, improved markedly with recent uni change—love the British-football-style damask-striped jersey. But it's not enough. WIN

September 19: At Buffalo. Not even close. Royal blue–bright red combo belongs on flags. WIN

September 26: Washington. In one generation, 'Skins devolved from arrow-on-helmet classicism to eighties vulgarity. Shellacking. WIN



Rhapsody in green.

October 3: At Denver. Even two trophies haven't made those stripes acceptable. Horror show. WIN

October 11: Jacksonville. Cats on shoulders, eight-ball-like stripeless helmet swing close one to felines. LOSS

October 17: Indianapolis. Coin-flip. Two monochromatic beauties. In home green, Flyboys by a nose. WIN

October 24: At Oakland. Raiders home blacks are best in all football. End of story. LOSS

November 7: Arizona. Stripeless helmets a major plus. But move from rich blood-red to spiritless candy-apple is baffling misstep. WIN

November 15: At New England. New Elvis look-alike Patriot not up to old Minuteman snapper. WIN

Gangrenous.

November 21: Buffalo. The bland get blander in road whites. Calling Stella McCartney! WIN

November 28: At Indianapolis. Horseshoe and shoulder stripes looked better worn by Roosevelt Leaks on Baltimore grass, but still timeless. LOSS

December 5: At Giants. They moved to Jersey and got tacky. Shouldn't have been that simple, but it was. WIN

December 12: Miami. SoFla color scheme, outlined numerals, killer logo—Fins have it all. LOSS

December 19: At Dallas. A classic, yes. But whites at home? Unforgivable! WIN

December 27: At Miami. And speaking of whites at home . . . Guilty! Where's that groovy Manny Fernandez aqua? WIN

January 2: Seattle. Twenty years on, and somehow, Salt Birds still look like an expansion team. WIN

JETS' OVERALL RECORD: 12-4

NEW YORK GIANTS

September 12: At Tampa Bay. One word: *Pewter.* One more word: *Genius.* LOSS

Blue bummer.

September 19: Washington. D.C.'ers need new suits, name change, total rethink. WIN

September 26: At New England. A tight one, but the damask carries the day. Nod to Pats. LOSS

October 3: Philadelphia. Almost-black green almost too cool. Crisp nineties update of old reliable. LOSS

October 10: At Arizona. 'Cause we like that rising-sun state-flag patch on the arm. LOSS

October 18: Dallas. 'Pokes on the road, different question. Away whites make sense. LOSS

October 24: New Orleans. Fleur-de-lis has survival value, but bronze gold of Archie Manning era made Saints heavenly. WIN

October 31: At Philadelphia. Okay, we like the green jerseys, but we recall a Monday-night game when home Iggles wore green pants, too. What are they, a softball team? WIN

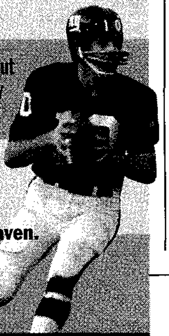
November 14: Indianapolis. *C'est vrai: Vive le monochromisme!* LOSS

November 21: At Washington. Maybe if they went back to that early seventies hat, the yellow one with the R in the circle. WIN

November 28: Arizona. Flag patch works in sunny Tempe in October. In gray Jersey swamps after Thanksgiving, another story. WIN

December 5: Jets. It may be the Giants' stadium, but it's the Jets' runway show. LOSS

December 12: At Buffalo. Best outcome: Too much snow. Short of that, who-cares edge to Jints. WIN



Our blue heaven.

December 19: At St. Louis. Horn hats still work, but way lame not to redesign after leaving L.A. Way lame to leave L.A. in first place. WIN

December 26: Minnesota. Awesome purple and gold made even Joe Kapp throw spirals. Sometimes. LOSS

January 2: At Dallas. Curse of the home whites trumps all else. WIN

GIANTS' OVERALL RECORD: 8-8

BRAND X

Calvin Rocks

BRAND: Calvin Klein; **CAMPAIGN:** cK Calvin Klein Jeans; **CREATIVE DIRECTOR:** Calvin Klein **PHOTOGRAPHER:** Steven Klein

Seems Calvin Klein was feeling sorry for Tommy Hilfiger, so he let him have Jewel for his cheesy "Tommy Rocks" ads, but Calvin's still keeping nearly every other pop pinup for his new CK Jeans campaign. So far, he's snagged musicians Liz Phair, Foxy Brown, Hole's Melissa auf Der Maur, Jon Spencer, Garbagewoman Shirley Manson, and Orgy's Jay Gordon, along with actors-on-the-verge Vincent Kartheiser and Julia Stiles. The message: Calvin owns pop culture, or at least pop culture with pretensions to edginess. By the way, you're not allowed to think that Liz et al. are any less edgy for hawking denim, because

this is the post-sellout era wherein you're selling yoursel short if you *haven't* sold out. Th beauty of it all is that the campaign makes its ordinarily inaccessible celebrity subjects seen not just hyper-desirable but i heat. And, my God, so *vulnerable* Foxy's on her knees. Liz is hikin up her tank top. Tears are stream ing down Julia's face (won't yo kiss away her pain?). And Jay' facedown and blissed out lik some character in a Dennis Cooper novel waiting to be sexually annihilated. It's all so weirdly allu ing and unsettlingly up-close an personal that you're temporaril distracted from the fact tha what's going on here is basicall Calvin's old basement-rec-roor aesthetic. Except he's trade up—better lighting, slightly mor upscale interiors, and a lineup c unexpectedly fuckable youn stars who somehow look just a needy as you. Simon Dumenc

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Raising ’Cane

The Rockaways surfing set gives Dennis a hero’s welcome.

DICK, WHO DRINKS AT ONE of the bars on Beach 116th Street in the Rockaways—the Queens beach celebrated by the Ramones as “not hard to reach”—scrunches up his crow’s feet and professes no fear of Hurricane Dennis. “We got protection here,” he explains, alluding to the X of masking tape on a second-story window. The tape is left over from 1991’s Hurricane Bob. Or maybe it dates back to Hurricane Gloria in 1985. In that case, Dick says, “someone ought to wash that window.”

Waiting to be blown away is an end-of-summer ritual out here in the southernmost reaches of Queens. On the last day of August, however, it seems as if the Rock will survive yet again: The National Hurricane Center is predicting only an 8 percent chance of New York landfall for Dennis. “Eight percent?” a teenager strolling past the charmingly chic-challenged Rockaway Park Hotel asks scornfully. And that isn’t the only thing that doesn’t impress her about Dennis: “How come they never name hurricanes Latifah?”

Such nomenclature issues matter little to the surf boys and girls out behind the C-Town Plaza by the Beach 86th Street jetty. ’Cane time is their time, and today their boards are waxed and ready. Dennis may be dawdling out in the Atlantic, deciding whether to flatten North Carolina, but he’s kicking up crests all the way to Maine. Throughout the five boroughs, the call is going out: The Rockaways are rocking. Never mind what exotic places those low-flying planes from Kennedy are coming in from—when the barometric pressure drops and the ocean churns, the outside world falls away and nothing matters but the swell. “This isn’t California—you catch it while you can,” says Bert Erml, a strapping 23-year-old with a Fu Manchu. Bert, once of Prague, now of 108th Street in Forest Hills, rode the Q53 red-line Triboro bus to the Rock, where he spent the night sleeping under the boardwalk with only his pale-yellow fiberglass board and towel as a windbreak. “It was freaking freezing,” Bert reports—but what choice was there? High tide hit at six in the morning. “And the wind was fresh,” he rhapsodizes.

With the storm heaving waves as high as six and seven feet, swimmers are banned from the water, but the 25 or so surfers are stoked. Bert, who earns a living as a bike messenger in Manhattan, confide that he likes speed. This make his mom, who learned to b careful in the former Czecho slovakia and is at the beach t watch her son surf, nervous She worries that Bert’s Tre 7000 messenger bike has “n brakes,” and also wonders Bert should wear a wet su while surfing. The water i cold, and the other surfers ar wearing theirs. Bert rolls hi eyes. Wet suits “confine me he says. “In November, I’ wear a wet suit.” Paddling ou to sea on his board, he shou over his shoulder, “You don wear a wet suit on the last da of summer!” MARK JACOBSO

Death Watch

With Cybermourn’s virtual funerals, mourning becomes electric.

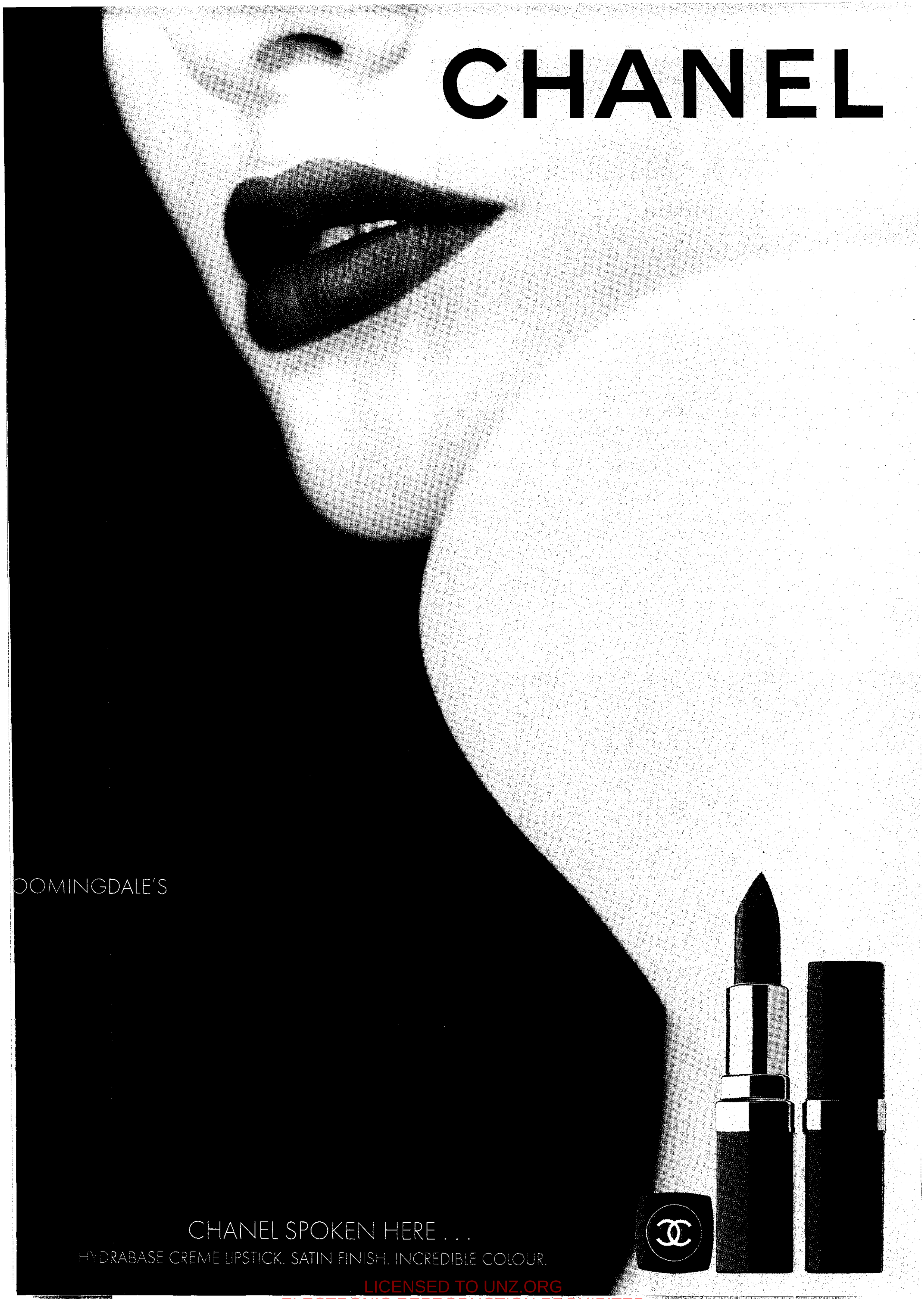
THE WIRED SET THAT LIKES to shop and date online instead of in person can now mourn without trading in their jeans for dark suits and black dresses. With family and friends spread around the world, it can be tough to gather a decent crowd for a memorial these days. But now Cybermourn—the latest project from Simplex Knowledge, the White Plains company that brought surveillance cameras to day-care centers—broadcasts funerals “live” over the Internet.

So far, though, people aren’t exactly dying to test the new technology. Only one Brooklyn funeral parlor—Cosgrove & Sons of Sunset Park—currently offers Cybermourn, and at its first and only virtual funeral last spring, a total of twelve people paid their respects online. That could be a sign that the great beyond isn’t an easy exit off the information superhighway, but with funeral attendance down, morticians are looking for new sales avenues. “It just makes the funeral home move into the new millennium,” insists Ed Cosgrove. “What’s paramount in all this is good taste.”

For decorum’s sake, only bereaved with passwords can log in for “viewing hours,” and the family decides whether to focus cameras on the casket or on the guests. In the near future, though, grievers will also be able to send e-mail condolences and even deliver video eulogies. “Whatever you would’ve done in person, you can do online,” explains Jack Martin, who co-created Cybermourn with his wife, Patti. “For someone who’s shy and doesn’t like to stand up in front of a group, this is be ter than doing it live.” N *everyone* at a funeral gets say that.

WHITNEY WALK

Photograph by Antonin Kratochvil. Illustration by Marcell

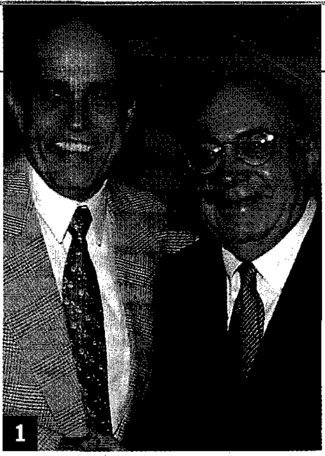

CHANEL
OOMINGDALE'S
CHANEL SPOKEN HERE . . .
HYDRABASE CREME LIPSTICK. SATIN FINISH. INCREDIBLE COLOUR.

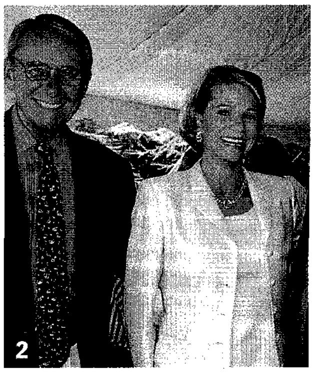
THE SCENE

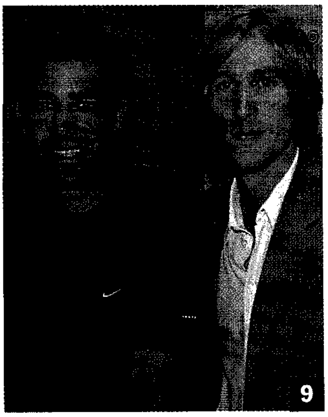
Street Smart

Photographs by Patrick McMullan

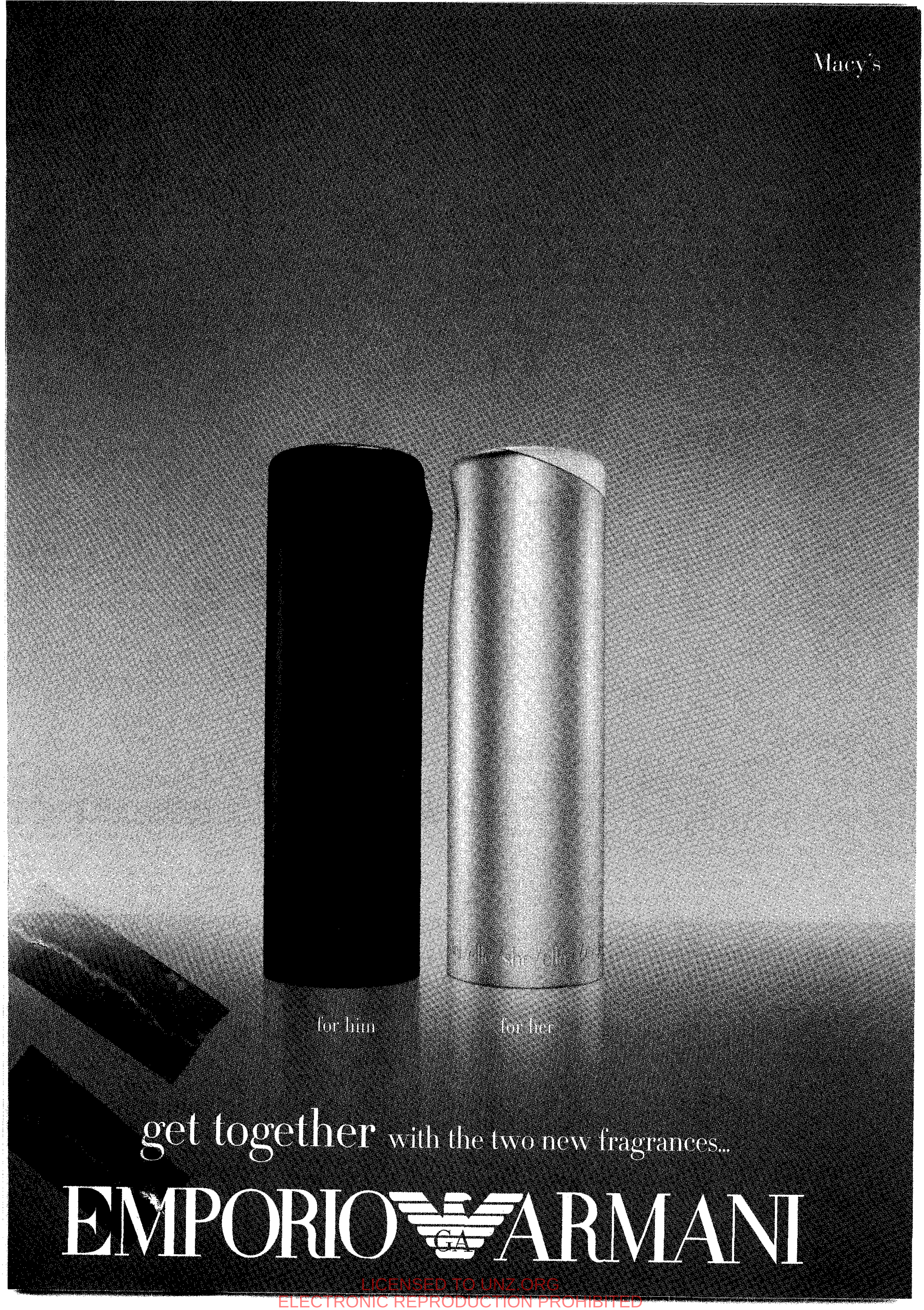
IT WOULD BE EASY TO MISTAKE THE EAST HAMPTON CARTIER OUTPOST for an ultra-exclusive nightspot. On August 28, as President Clinton dined at the Palm down the street, the shop threw its fourth party since its doors opened in June, with "hostesses" Peta Wilson (a.k.a. La Femme Nikita), *Vogue*'s chatty scribe Plum Sykes, VH1 V.J. Cynthia Garrett, and publicist Lara Shriftman. "Who'd say, 'I don't want to have a party at Cartier'?" gushed Sykes, whose sole duty for co-hosting was faxing over her guest list. The tiny shop's air-conditioning did little to offset the sticky late-summer weather—or the effects of the mass of people crammed inside. "I wish the garden were open; I'd hate to put this cigarette out on the rug," complained designer Alexandra Lind, who then fondly reminisced about the store's opening, when the parking lot was fenced in and covered with thousands of dollars' worth of sod so revelers had more room to mingle. This evening, as just-finished-college kids sweated to the tunes of—surprise!—D.J. Samantha Ronson, the rest of the crowd hit the street. Socialites Timothy and Helen Lee Schifter, Jim Brodsky, and K. K. Kravis mingled with actors Gabriel Byrne and Greg Bellow, screenwriter Damien Harris, and designer Anand Jon (with his bevy of models in shimmery ball skirts), along with the hostesses' summer housemates and just about anyone who passed by. "The cops are too busy with Clinton to bother with this," guessed one of the party's bouncers, conceding that the sidewalk had become the unofficial VIP room. SHYAMA PATEL







1. Rudy Giuliani and Howard Gittis at Gittis's fund-raising party for the mayo Senate campaign. 2. Bill and Adair Beutel with honoree Robert Preston Tisc a benefit brunch for Citymeals-on-Wheels at the home of Wilbur L. Ross in Southampton. 3. Marc Jacobs, Anna Sui, and Sam Shaffer with his mom, Serena Bass, at a preview party for mother and son's new lounge, Serena, i the Chelsea Hotel. 4. Plum Sykes, Peta Wilson, Lara Shriftman, and Cynthia Garrett at the Cartier store in East Hampton. 5. Gabriel Byrne and Jason Bi at the *Hamptons* magazine party at Jet East in Southampton. 6. Hat designe Anne Moore at the fifth annual cricket match on the lawn at Wickapogue R to benefit the Southampton Hospital. 7. Gloss.com's Sarah Kugelman and Deanna Kangas with VH1's Jeanne Beker at the Hanes Sport fashion show a luncheon at Bryant Park Grill. 8. Democratic fund-raisers Liz Robbins and J Rosenthal at the dinner for the screening of *The Cradle Will Rock* at Maya's restaurant in East Hampton. 9. Pete Sampras and Movado executive Scott Woodward at the Movado store at Rockefeller Plaza.

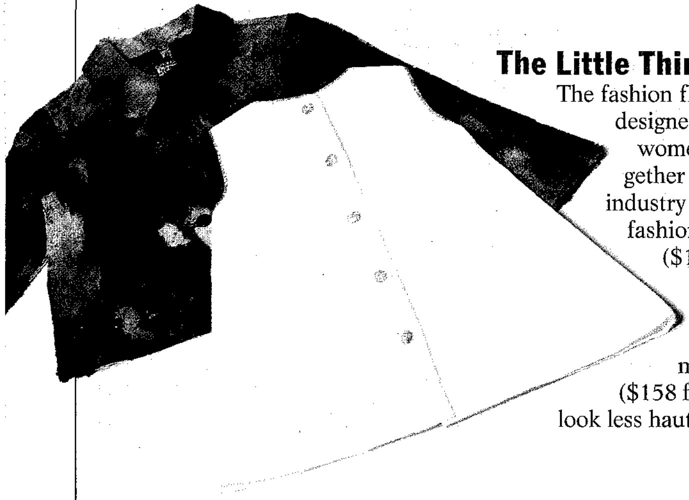

Macy's
for him
for her
get together with the two new fragrances...
EMPORIO ARMANI
GA

GOTHAMSTYLE

Celebrity Skin

Forget directing. What stars really want to do these days is conquer the booming beauty business. Iman got Missy Elliott to throw some shade this summer with her new peach "Misdemeanor" lipstick for the supermodel's makeup collection. Onetime Lancôme muse Isabella Rossellini is sharing her natural beauty secrets with her own line, Manifesto, which features a selection of colored creams to be used on the eyes, lips, and cheeks. (Kevyn Aucoin is already a fan, though the line won't hit Bloomingdale's counters until October.) And Pamela Anderson is moving her makeover efforts above the neck with her collection of "Baby's Breath" mauve blush and "Pamela Pink" nail polish to transform customers into war-painted *VIP* babes. The sample line (currently available at www.beautyexperience.com) comes packed in a plastic heart-shaped carrying case. You'll have to find your own falsies, though. **SUZANNE D'AMATO**

ISABELLA ROSSELLINI'S
MANIFESTO
ISABELLA ROSSELLINI'S
MANIFESTO

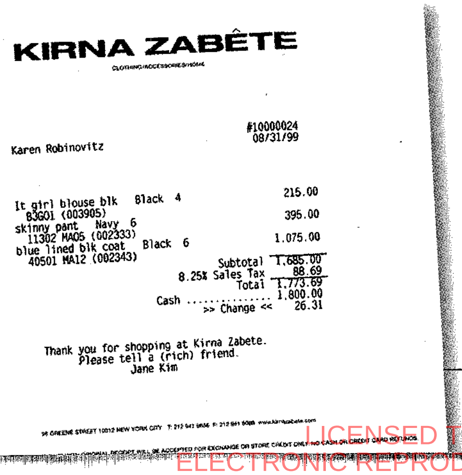


The Little Things That Count

The fashion flock's tots can finger-paint and learn their ABCs in style this fall as more designers race to dress precocious pre-K'ers. After filling last spring's order of women's form-fitting tops, the design team at Chaiken and Capone pieced together their leftover Liberty of London material to make baby clothes as gifts for industry insiders. Now the company (whose leather motorcycle pants topped every fashion editor's fall wish list) is offering a complete line of infant pinafores ($102–$118, available at Barneys). London's too-hip brand Maharishi is sizing its popular nylon trousers ($178, available at Barneys) for style's next generation, so toddlers can be decked out in club gear long before their first brush with a bouncer. And fashion-forward daughters can match Mommy's new Michael Kors skirt with Gemma Khan's mini version ($158 for jacket, $88 for skirt; available at Barneys)—though pint-size cow prints look less haute couture than midwestern baby pageant. MAURA EGAN

Buy Lines

After a bank-breaking splurge at Kirna Zabête, downtown's latest "it" boutique, it's natural to want to trash the receipts in order to destroy any evidence of blowing that much cash on Sonia Rykiel stiletto boots. But owners Beth Shepherd and Sarah Hailes hope clients read the fine print before burning their yellow customers' copies. Unlike, say, Daffy's, where the receipts are stamped with reminders about its strict seven-day return policy, Kirna Zabête offers more encouraging words at the cash register. Just beneath the staggering subtotal, the owners print precious phrases like LEAVE LOOKING LOVELY or THE SHANGRI-LA OF SHOPPING. "We want our customers to have a little chuckle," explains Hailes. Though statements like PLEASE COME BACK AND SPEND MORE MONEY and PLEASE TELL A (RICH) FRIEND somehow seem more amusing for the management. KAREN ROBINOVITZ



KIRNA ZABÊTE

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                                         08/31/99
Karen Robinovitz


It girl blouse blk   Black  4              215.00
  B3G01 (003905)                           395.00
skinny pant   Navy  6
  11302 MA05 (002333)                    1.075.00
blue lined blk coat   Black  6
  40501 MA12 (002343)
                          Subtotal       1,685.00
                   8.25% Sales Tax          88.69
                             Total       1,773.69
                  Cash ...............   1,800.00
                      >> Change <<          26.31


    Thank you for shopping at Kirna Zabete.
        Please tell a (rich) friend.
                 Jane Kim
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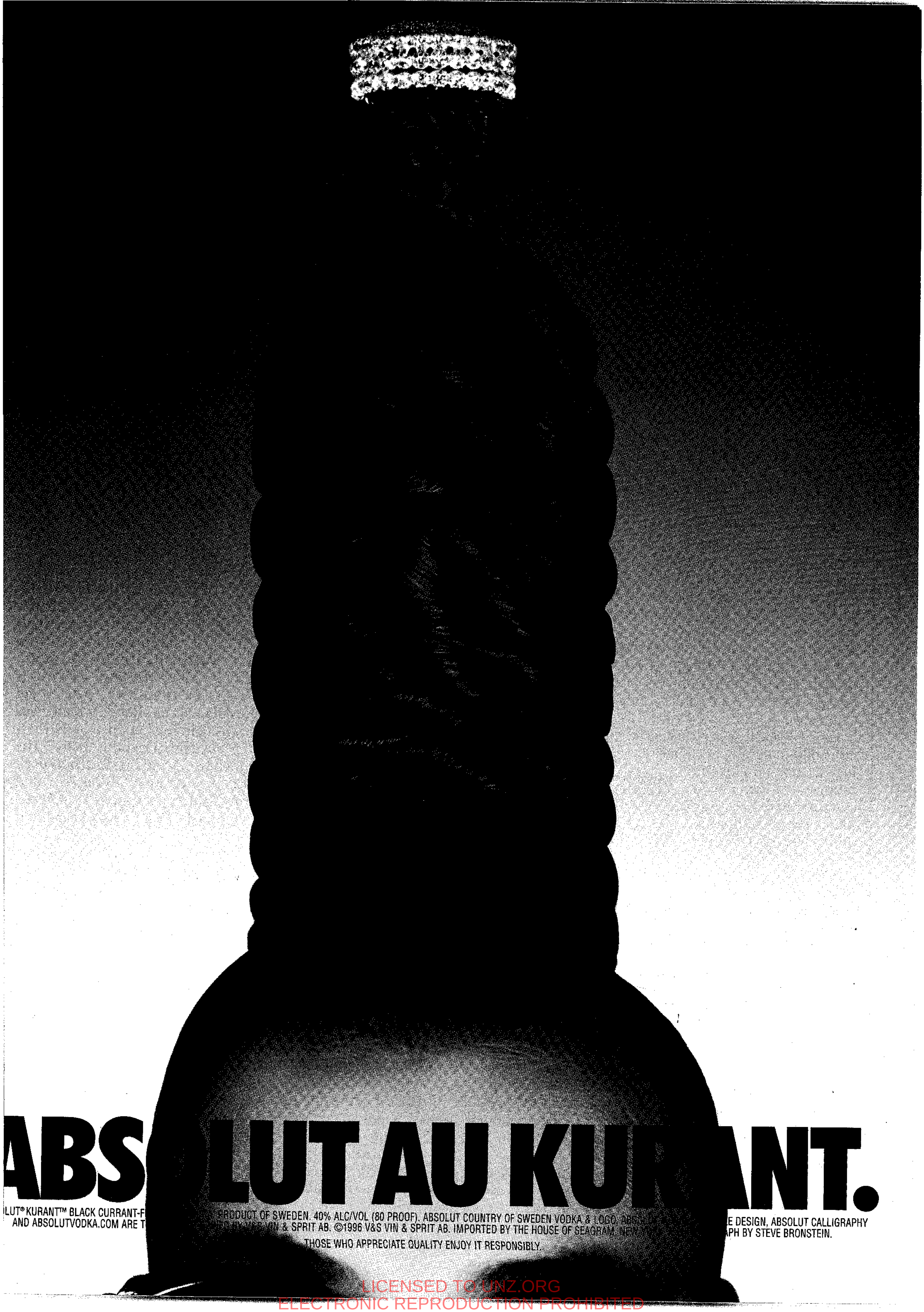
FIFTEEN MINUTES...

Every year, when the Sears-catalogue-size September fashion glossies hit the stands, there's always one eye-catching outfit that every savvy editor has banked on as *the look*. Remember last season's coveted Gucci feathered jeans? They appeared quite chic on magazine covers and in spreads, but by the time all those celebrities got their pairs off the wait list, they couldn't wear them—the pants were *over* (not to mention knocked off by every discount store). This season, *Vogue, W, InStyle,* and the New York *Times* have all spotlighted Dolce & Gabbana's beaded silk micromini ($7,260) and/or the matching belt as fall's hot-ticket item. *Vogue* and the *Times* even dressed Gwyneth Paltrow and a paper-doll version of Cate Blanchett in the same glittery number. Coming soon to a Strawberry near you? **M.E.**



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THE NATIONAL INTEREST MICHAEL TOMASKY

Slow Burn

Republicans in Congress are again on a Janet Reno witch hunt over Waco, but the real culprit is the insular, arrogant culture of the FBI.

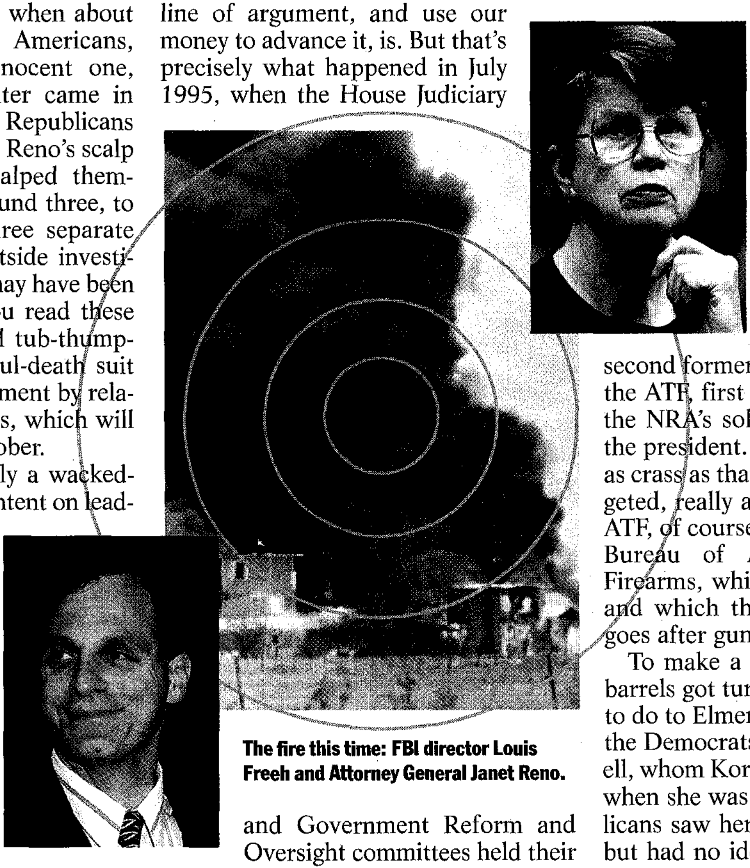
HERE WE COMMENCE ONCE AGAIN on our descent into the survivalist swamps of deep Texas to examine, for the third and, let us pray, final time, what went down at the Branch Davidian compound in Waco.

The first encounter, of course, was the event itself, in April 1993, when about 80 more-or-less-innocent Americans, and one flagrantly un-innocent one, died. The second encounter came in 1995, when congressional Republicans tried to make off with Janet Reno's scalp and ended up getting scalped themselves. And now arrives round three, to be fought, no less, on three separate fronts: a Reno-ordered outside investigation of the mess, which may have been announced by the time you read these words; more congressional tub-thumping; and, finally, a wrongful-death suit brought against the government by relatives of some of the victims, which will commence in Texas in October.

David Koresh was clearly a wacked-out, child-molesting freak intent on leading his poor, rudderless followers down the inevitable path to judgment. But the authorities didn't need to help him take them there. The government—Reno—made indefensible decisions that resulted in a horrible tragedy.

So the search for answers is a legitimate one. But searching for answers isn't what Republican probes into Waco have ever been about, and if the past is at all prologue, Waco III will devolve into just one more ultrapoliticized attempt to nail Reno, when the place the GOPers should really be looking is exactly the place they don't want to look: inside Louis Freeh's FBI.

THE CULTURAL MOMENT OF THE BLACK-helicopters-are-coming brigade came and went about three years ago. But a reexamination of Waco has the potential to reignite it, because Waco the Saga is the purest expression of the way the Gingrich-era GOP let itself get spirited off into la-la land by some of its zanier elements. That right-wing survivalists should see evil conspiracy where there was only gross incompetence isn't alarming; that supposedly responsible members of Congress should accept that line of argument, and use our money to advance it, is. But that's precisely what happened in July 1995, when the House Judiciary and Government Reform and Oversight committees held their joint hearings on Waco.


The fire this time: FBI director Louis Freeh and Attorney General Janet Reno.

Three former Democratic congressional staff members and investigators I spoke with last week recalled the circus. "The context was, the Republicans took control of Congress, and Waco was the big right-wing thing," says one. "They wanted to throw red meat to their constituency on the right. It wasn't about finding the truth." This person says the House GOP leaders made a decision at the time to have Florida Republican Bill McCollum, who chaired the relevant Judiciary subcommittee and who, in 1995, owned a pre-Monica reputation for reasonableness, share leadership of the hearings with New Hampshire's William Zeliff, an altogether more rabid fellow.

The result was a hearing that was more or less run by the National Rifle Association—NRA and GOP staff mapped out strategy from a hotel room near the Capitol as the hearings progressed—and that had three intensely political and scarcely disguised goals. "The Republicans saw this—because it was taken over by the more radical part of the Republican Party—as a way to do three things," says a second former staff member. "To attack the ATF, first and foremost, which was the NRA's sole objective. Then, to get the president. Then, Reno. It really was as crass as that. Real political, really targeted, really aimed right at them." The ATF, of course, would be the Treasury's Bureau of Alcohol, Tobacco, and Firearms, which played a role in Waco and which the NRA hates because it goes after guns.

To make a long story short, the gun barrels got turned around, as Bugs used to do to Elmer. The clincher came when the Democrats brought in one Kiri Jewell, whom Koresh had sexually assaulted when she was 10 years old. The Republicans saw her name on the witness list but had no idea what she was going to testify to. "We were able to embarrass them so much that the American public was able to see for the first time that they were really a little off the wall," says Don Goldberg, the Democratic staff member who brought Jewell in from the cold. "They ended up essentially having to defend this child molester. Not a good position to be in."

So the tent was folded up, for the time being. Meanwhile—here's where Freeh enters the picture—survivalism was alive on another front: Later in

Photographs from top: Agence France Presse/Corbis-Bettmann; Corbis/Reuters (

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1995, there were congressional hearings on Ruby Ridge, the 1992 Idaho standoff during which an FBI sniper shot the unarmed Vicki Weaver, wife of Randy. The man in charge of that disaster was Larry Potts. Freeh, in 1995, disciplined Potts. But shortly thereafter, Freeh turned around and made Potts his No. 2—made Potts's promotion a throw-down issue, in fact. New documents, unearthed after Potts's elevation, that stank of cover-ups forced Freeh to rescind the promotion.

The point? Freeh, in 1995, was finding himself in a position FBI directors are never in—on the outs with congressional Republicans, who normally worship the bureau. It took him two years to overcome it, but boy, did he ever. When he dissented from Reno's decision in December 1997 not to appoint an independent counsel to look into Bill Clinton's and Al Gore's fund-raising calls, matters were restored to their normal order. And recall the circumstances: Reno had set a December 2 deadline for her announcement, which most people suspected at the time would be not to appoint a special prosecutor. On December 1—the day before she was to go before the cameras!—our old friends "law-enforcement officials" made Freeh's dissent public. Freeh—who has past Republican ties, once worked as a prosecutor here in New York for a man called Giuliani, and was nominated to the federal bench in 1991 by Al D'Amato—has been the GOP's golden boy ever since. (Incidentally, last Wednesday's front-page *Times* article in which Freeh came out in support of an outside inquiry had a thunder-stealing odor about it that smelled awfully similar to the timing of his Reno dissent.)

> *"The FBI comes to her and says, 'Here's what we want you to do, and we want you to okay it.' She knows if she says no, she* **loses the FBI constituency**, *and they start going after her with leaks."*

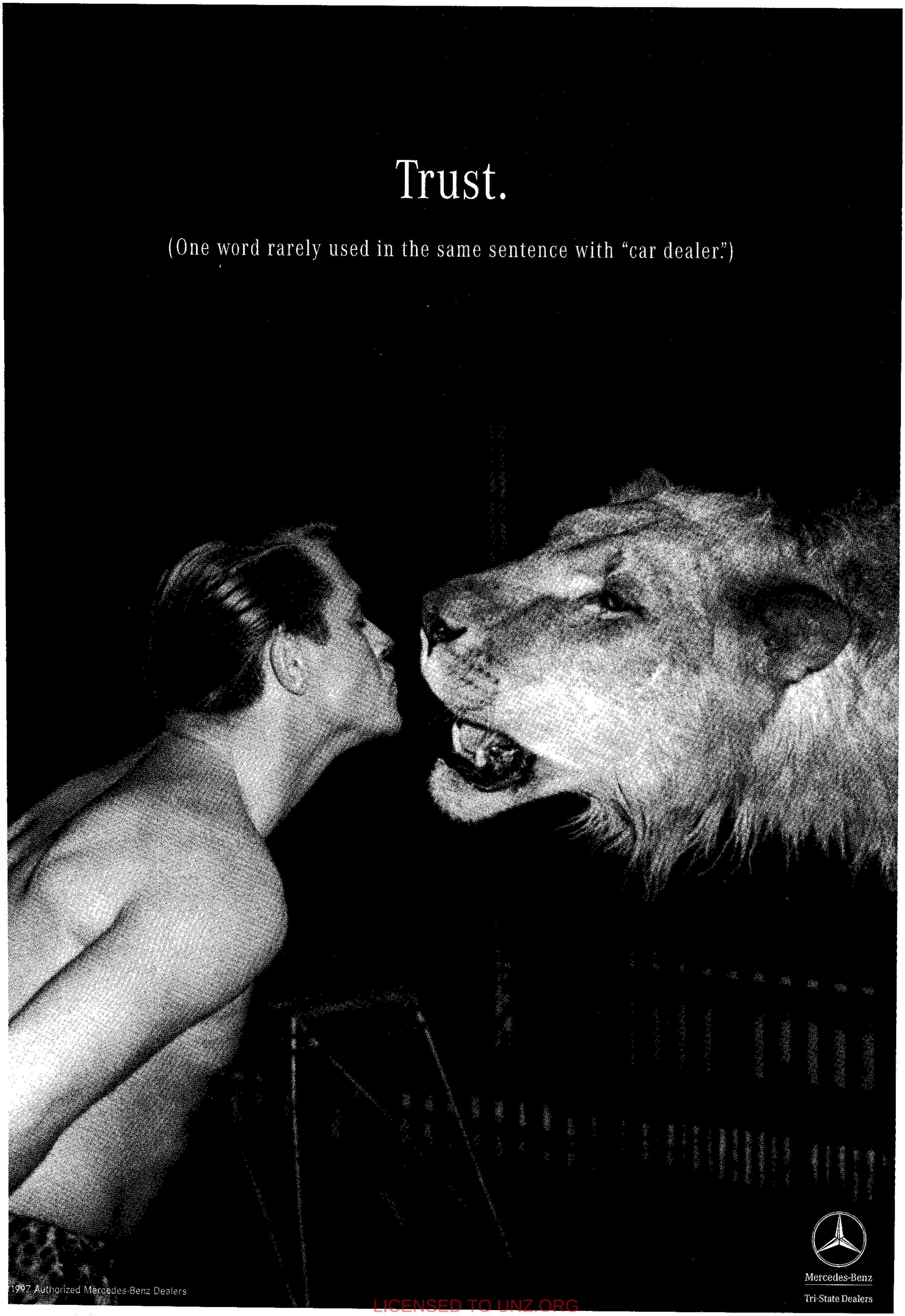
This is not to suggest that Freeh has been some Republican mole in the Clinton administration. By most accounts, even those of my Democratic sources above, he's been a generally good or even excellent FBI director and worked to defeat the reactionary cronyism for which the bureau is well known. But it is to suggest that maybe some of his decisions haven't been entirely apolitical, either. Or, to put it another way, that he understands his history: that attorneys general, and even presidents, can't do a thing to FBI directors, and that congressional Republicans, who share the bureau's longstanding distaste for pinkos and other crybabies, are the ones who have always buttered his agency's bread.

THE REVELATIONS THAT EMERGED FROM Texas two weeks ago about the use of incendiary devices in the Waco raid have produced the inevitable howls for Reno's head. Dan Burton, the all-but-certifiable Indiana Republican who vows to hold a new round of hearings, has made noises about seeking Reno's downfall, and the great newspapers and all the talk shows repeatedly and eagerly hand him the platform to do so.

But whatever mysteries remain to be unlocked about Waco probably don't lie with Reno. She has said publicly, and a source familiar with the situation reiterated to me, that she was in the dark about the devices, and reasonable people who understand anything about the difficult institutional relationship between the Justice Department and the FBI have no reason to suspect otherwise. It makes sense that the bureau would never tell the AG about such a discovery; after all, the bureau lied to her in the first place about the necessity of launching the attack. "Think of it this way," says one source. "She was in office for, what, a few weeks [when Waco unfolded]. The FBI comes to her and says, 'Here's what we want to do, and we want you to okay it.' What's she going to do? She knows if she says no she loses the FBI constituency, and they start going after her with the leaks and so forth. She's done. And she's just started on the job."

There probably was no cover-up—just negligent stupidity all the way around. If there was, though, you could do worse than to bet that it was somewhere inside the FBI. If the Republicans want to turn over some of those rocks, more power to them. But chances are they'll just make us all sit through another boring episode of Get Janet, while the people from the bureau who made the mistakes on the ground skate away. It's the FBI story. ▬

E-mail: tomasky@aol.com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MEDIA MICHAEL WOLFF

Eyes Wide Shut

As the summer movies pass into history, it is becoming painfully clear to everyone but the studio executives that the blockbuster, brand-supporting movie is dead.

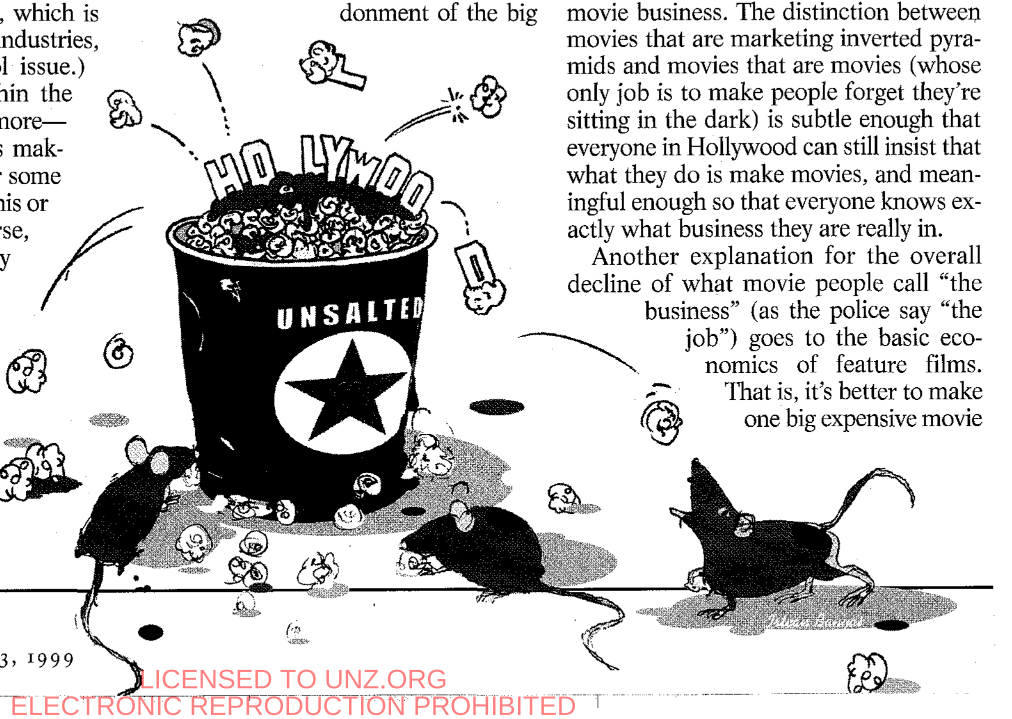
RELATIVELY SPEAKING, THIS HAS been a good box-office summer for the movies, which adds to the typical "Everything's-greeeaaat" lack of reality in L.A., because the movie business—the business of making feature films for wide release—is in terrible shape (*structural decline* I think is the term). Movie people know this—how could they not?—but can hide behind the continuing success of *Star Wars* and the reliability or gullibility of teenage boys (*There's Something About Mary,* last summer; *American Pie,* this summer, although none of the teenagers I know could get into *American Pie* because of this summer's new R-enforcement measures). At any rate, it's one thing to acknowledge that your business is in trouble—there's been talk of a Hollywood recession for some time—but quite another to get your head around obsolescence.

The Blair Witch Project, an amateur film, was, hands-down, the most successful movie of the summer; while *Eyes Wide Shut,* Warner Bros.' extravaganza from one of the greatest directors of the modern film era, was the most amateurish film of the summer (in the age of HMOs, the hero is a rich doctor!). Bob Daly and Terry Semel, the Warner Bros. studio heads, professed to be in awe of *Eyes Wide Shut*—and they probably were, which is part of the problem. (In other industries, this is called a quality-control issue.) There is just no capacity within the business to judge a movie anymore—no doubt because everybody is making movies for someone else, or some other market segment far from his or her own experience. Of course, everybody knows that everybody else's movies are awful.

This era of awfulness has also created a gulf between real stars, who are rapidly aging, and a new generation of disposable stars (there's no product loyalty anymore). Who would bet on the staying power of Leonardo DiCaprio or Will Smith? It is the Detroit syndrome (now the Tokyo syndrome): Everybody knows that something is wrong, but no one has the vaguest idea how to fix it.

Runaway Bride, a summer hit that took ten years to make, illustrates another aspect of structural dysfunction: ever-lengthening development cycles (which partly explains how Stanley Kubrick could think doctors are rich—they were when he started to develop *Eyes Wide Shut*). The longer it takes to bring products to market, the more you can be sure the industry doubts its own reason for being. There is no appetite for risk because the odds of success are so long. Obviously, in the day and age of Internet time (or any day and age, for that matter), for *Runaway Bride,* a product almost exactly like any other Hollywood product, to take ten years to come to market means the focus of time and talent is not on producing products but on avoiding producing products.

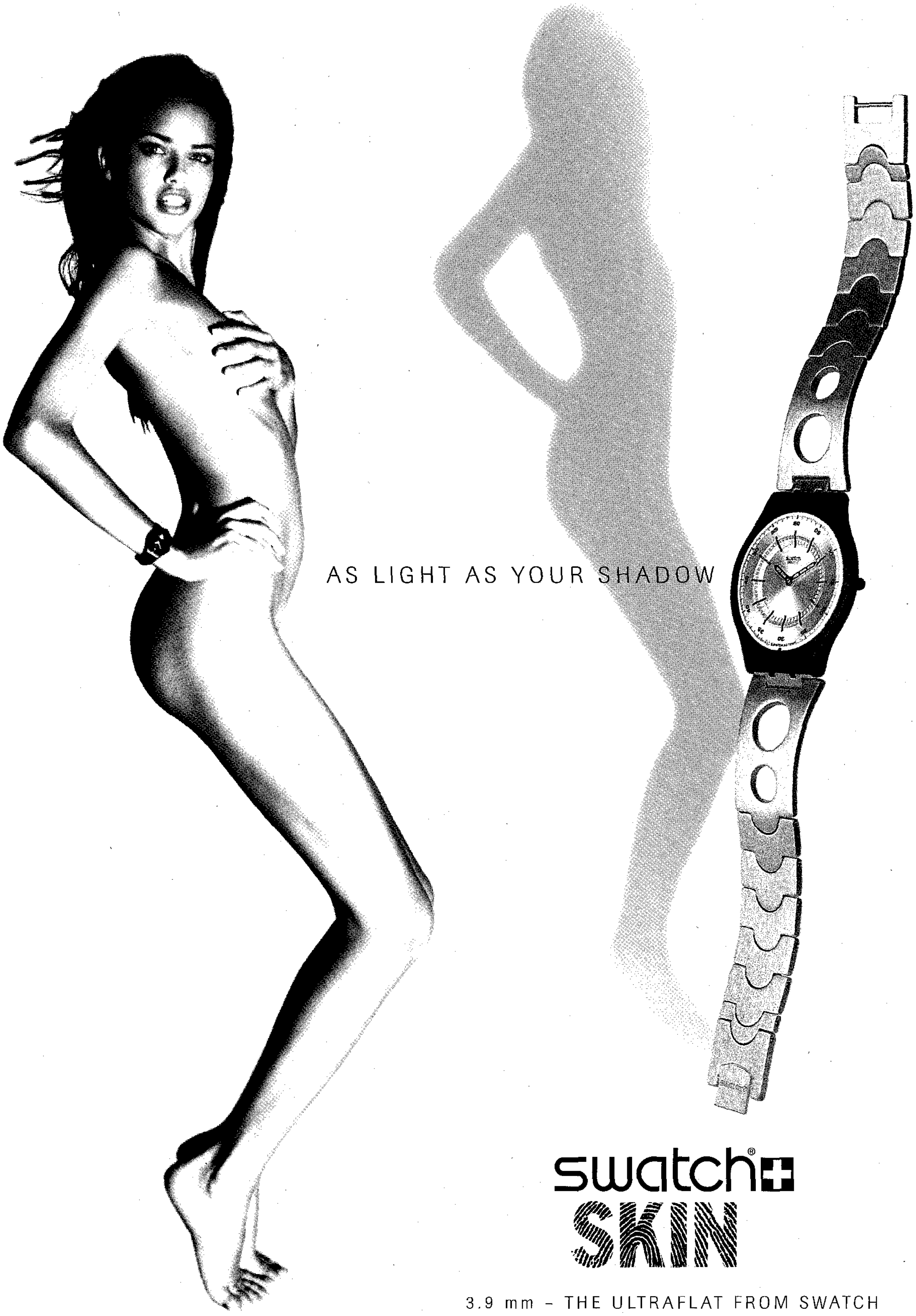
The launch of DreamWorks—perhaps the major Hollywood production of the nineties—has been a kind of test case about whether the movie industry could reinvent itself. But a summer subplot, in addition to the sub-subplot of the Eisner-Katzenberg trial, has been the abandonment of the big plan for a DreamWorks' 47-acre studio lot (the first new lot to be built in 60 years), and rumors of an impending agreement that will combine DreamWorks with Universal. "Infighting" is why people say DreamWorks is not succeeding.



In a personality-driven business, personalities are of course to blame. Studios blame talent; directors blame producers; everybody is still blaming Mike Ovitz. It must be someone else's fault. It is possible that no one in the movie business—a blamer's business if there ever was one—has ever uttered the words *structural decline.*

Surely one aspect of Hollywood's decline is that movie studios, or the companies that own movie studios, are not really in the movie business anymore. The impact of a single feature film at Fox or Paramount or Warner Bros. or Disney is negligible at News Corporation or Viacom or Time Warner or the Walt Disney Company. A single movie is a business model that large companies deplore: It's a one-off. Where's the continuing upside? From a media company's point of view, the only reason to put its resources into moviemaking is to create franchises (i.e., brands) and other product lines for exploitation—to be in the Austin Powers business, for instance, rather than the movie business. The distinction between movies that are marketing inverted pyramids and movies that are movies (whose only job is to make people forget they're sitting in the dark) is subtle enough that everyone in Hollywood can still insist that what they do is make movies, and meaningful enough so that everyone knows exactly what business they are really in.

Another explanation for the overall decline of what movie people call "the business" (as the police say "the job") goes to the basic economics of feature films. That is, it's better to make one big expensive movie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and aggregate your audience than produce a lot of smaller films that disaggregate the audience (based on the assumption that whatever you do, the overall audience will never grow). This means that product output remains static. Movies may cost more and theaters may charge more and take in more, but the number of movies and jobs in the movie business does not meaningfully increase. As a result, more and more people fight over the same number of positions. If there are only 200 feature films made every year, only 200 directors will work. Rather than this meaning that studios get the pick of the best, though, it has tended to mean they get the pick of the worst.

This lack of growth has cemented the hierarchical structure. (Hollywood is the most hierarchical of places: Big stars and big directors and big producers speak to only one another. "When someone is out of his social place," says the author and former studio executive Susan Braudy, "you always know he's the drug dealer.") And it has put a premium not on talent or on originality but on one's ability to hold power, creating the unique sociopathology of the successful Hollywood figure: the talent as thug.

Additionally, because so few movies are produced, the only way to increase power is vertically. Producers become directors and writers. Or directors become producers and writers. Or stars become producers, directors, and writers. One clear result is that there are no writers in the movies anymore. Now everybody writes movies. Everybody. It is not really writing, of course, any longer. It is imitation writing. Indeed, it is an imitation of imitated writing. Virtually everyone, from entertainment lawyers to studio wives to Jamba Juice countermen, will tell you about three-act structures—or, as I overheard the Jamba Juice man explain, it's now four acts; the second act is divided at the midpoint.

IMAGINE A WORLD WITHOUT MOVIE STARS. Already, this is a serious issue in the magazine business, because Hollywood celebrities are no longer a reliable draw on the covers of magazines. And obviously, to Hollywood's deep consternation, *The Blair Witch Project* had no stars (did it even have actors?).

The rise of Jerry Levin's Time Warner (as opposed to Steve Ross's TW) and the transformation of AT&T into a media company, as well as the eagerness of other technology companies to join the media world, is also not about star power; it's about wires.

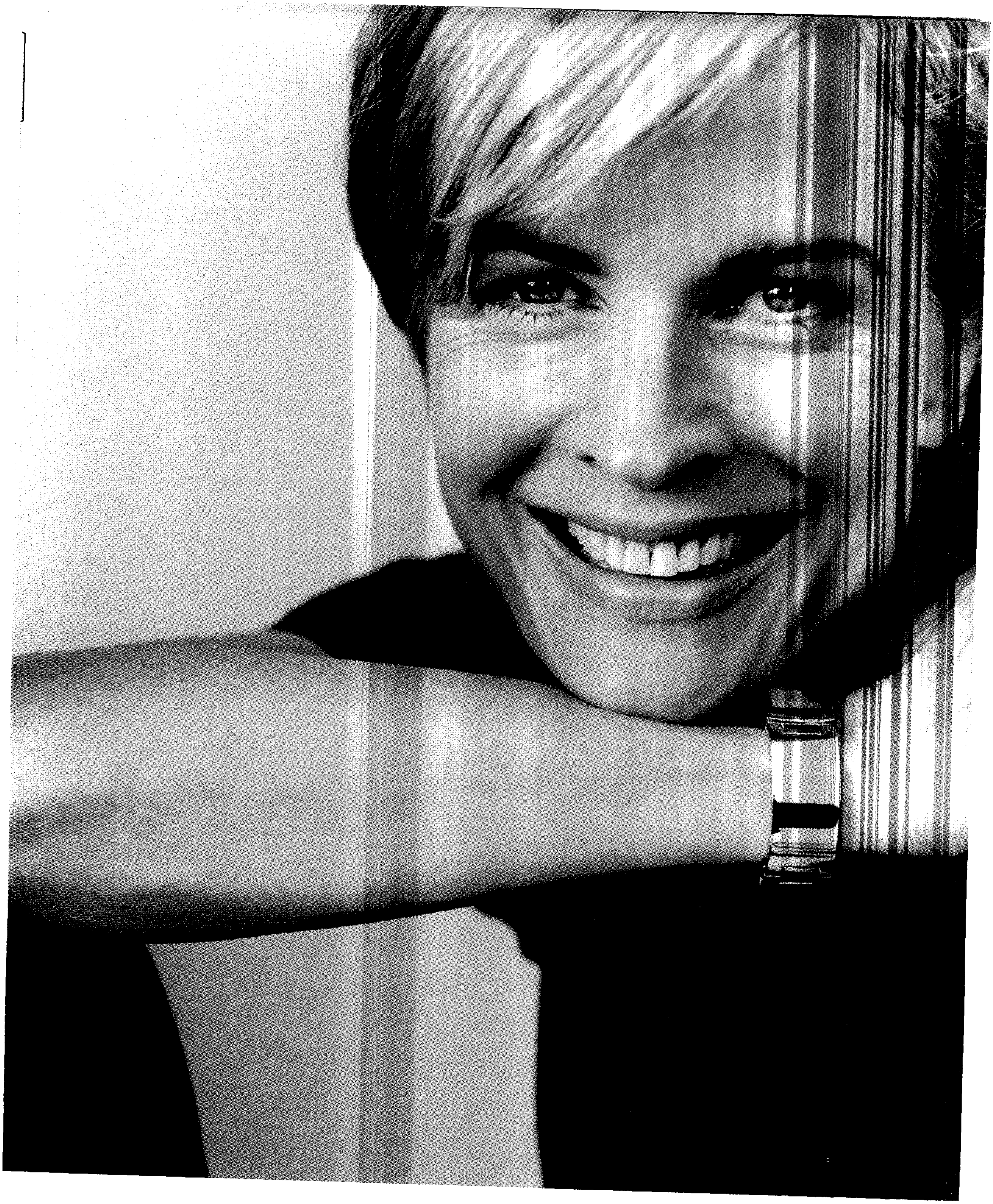
Ross and Levin are powerful and instructive counterpoints. Ross, who created perhaps the most successful movie company of all time, and who engineered the creation of Time Warner, was pure glam, pure excess, pure starstruck impresario. He found big success in the entertainment business (after funeral parlors and parking lots) because the industry was open to freelance *hondlers* without education or bona fides (which still is a good Hollywood résumé). Ross was the age of Barbra and Clint and Warren and Jack. Levin, more modest in every way, has created a vastly larger, more powerful enterprise built not around stars but around reach, audience aggregation, distribution, cable.

> *"Virtually everyone, from entertainment lawyers to studio wives to Jamba Juice countermen, will tell you about* **three-act structures***—or, as I overheard the Jamba Juice man explain, it's now four acts; the second act is divided at the midpoint."*

Fat pipes, not content, are king.

Indeed, another major development of this Hollywood summer was the resignation—provoked by Levin's tightening of control—of Bob Daly and Terry Semel, co-heads of the Warner Bros. studio and two of the most powerful men in Hollywood. But the really big news was the appointment, upon the resignation of Daly and Semel, of Richard Parsons in New York as the new boss of Warner's Hollywood bosses. The studio execs are no longer important enough to report directly to the Time Warner CEO. The studios are being reduced to modest duchies within vastly larger media kingdoms.

Movies, big-budget blockbuster movies that are trying to attract an all-American audience, are really relics that fit more and more awkwardly into media companies whose strategies involve audience targeting and segmentation (the point about owning the pipes is that you benefit from whatever content variants your audience wants; you don't have to bet on a hit). Movies, as a narrative form, are dying. The movie, after all, is 100



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years old. It's pure twentieth-century. It's unreasonable to think that moving pictures would continue to dazzle or that audiences would forever stay fascinated by the form, particularly audiences more and more accustomed to calling up the stars, chatting with their fellow participants, and otherwise breaking down prosceniums.

In a way, it is television, the new television, that is most directly killing off the movies (50 years after it was supposed to have done the job). Hollywood and the myth of Hollywood, in fact, fed off the great days of network TV. Now, in the network, sub-network, premium-cable, regular-cable, all-news, satellite world of television (which most comedic and dramatic writers now call home—which is why HBO got the subtle and lively *Sopranos* and movie audiences got the lame one-joke *Analyze This*), audiences are discovering the amazing world of narrowcast.

Television is a remarkable new experience; the movies are way old. As various cable/Internet/satellite/broadband convergence happens, movies will look more and more like twentieth-century artifacts—mass media losing out to specialized media.

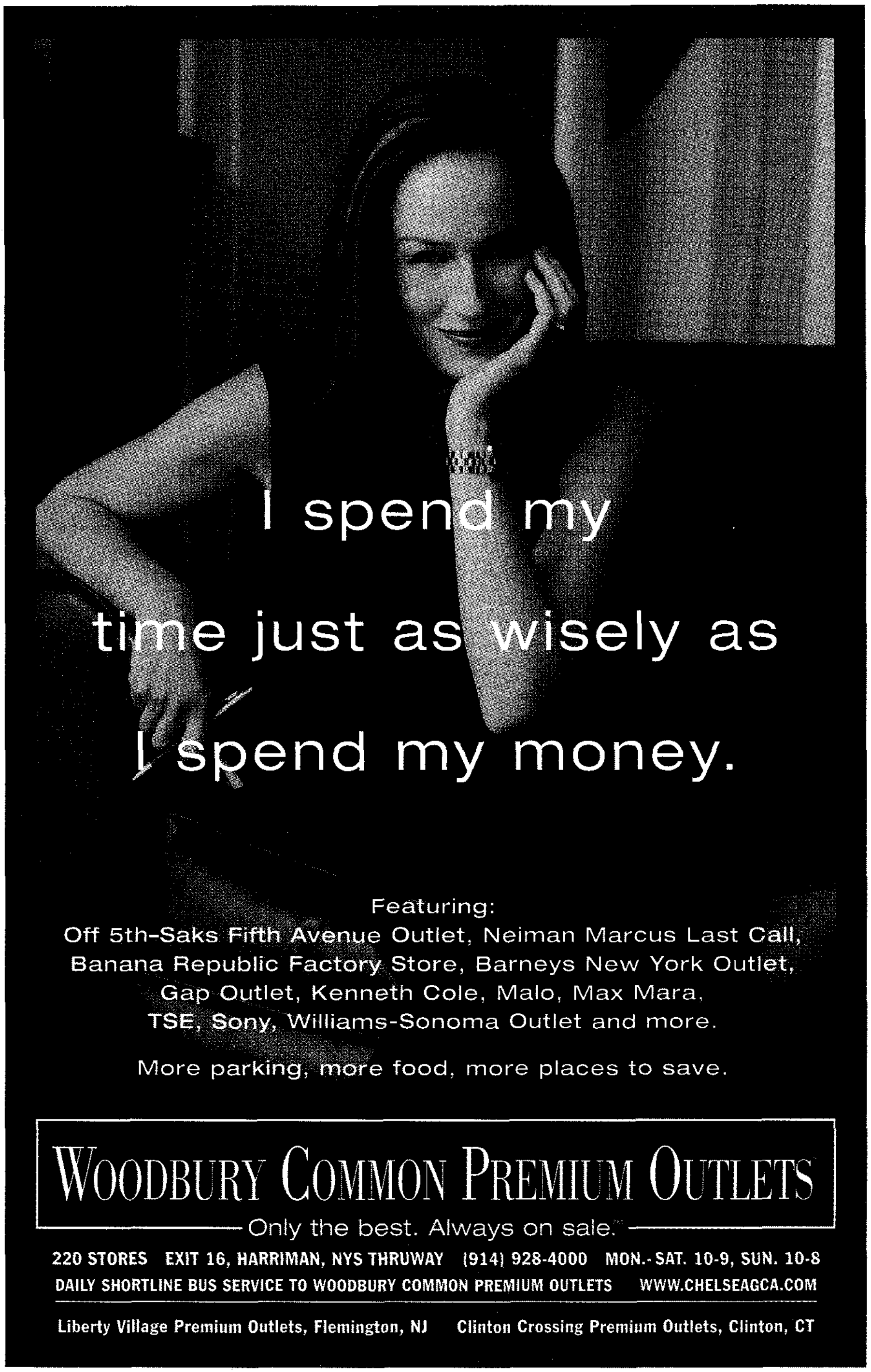
Likewise, the rise of independent films presents not so much a rival to Hollywood for the economic or even moral center of the movie business but a further part of the atomization of the content business. Hence, lesbian movies, black-lesbian movies, Irish movies, Asian movies, postmodern movies, documentaryish movies, classic art movies, black gay movies, transvestite movies, magic-realism flicks all head for their particular narrow channel.

How could people in Hollywood have missed this?

IN A SENSE, THIS IS A GEOGRAPHIC ISSUE. Hollywood, like Detroit, overidentified its function with its location. Hollywood makes Hollywood movies. Period. So clearly, as content demands change, it's necessary to move content creation to other places. (You couldn't have made a Japanese car in Detroit in 1975.) As this process accelerates, Hollywood loses its power, its meaning, and its magic.

This is happening fast, too. Business and cultural shifts certainly happen much faster than, say, the development of a major feature. If you're old enough (like me), you might remember Hollywood movies with great nostalgia. They were magic. But you have to be pretty old. ▬

E-mail: michael@burnrate.com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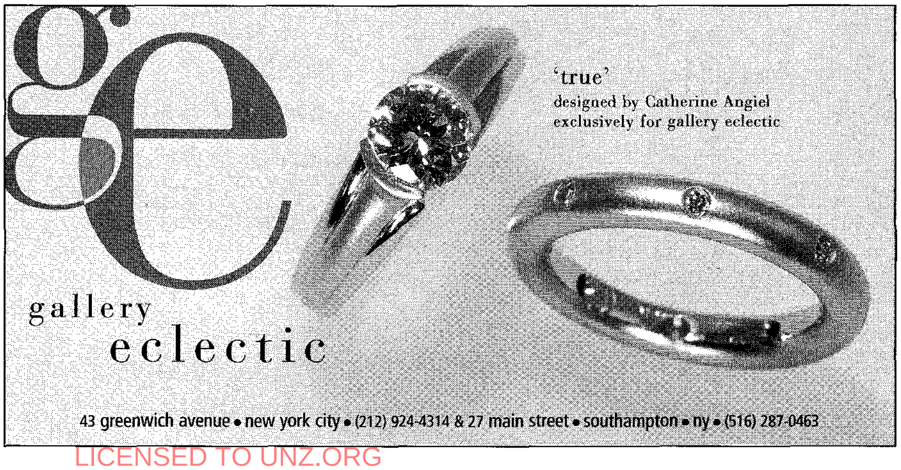
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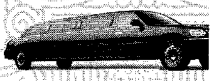

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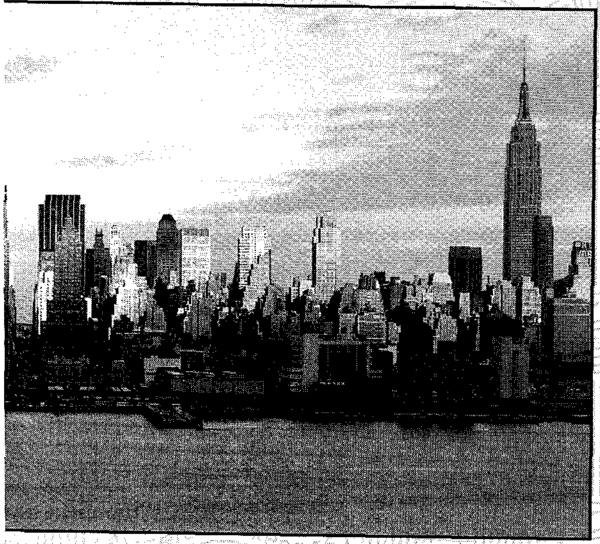

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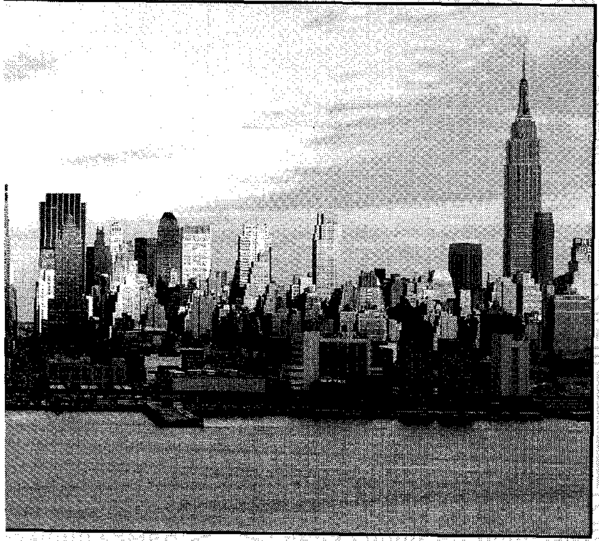

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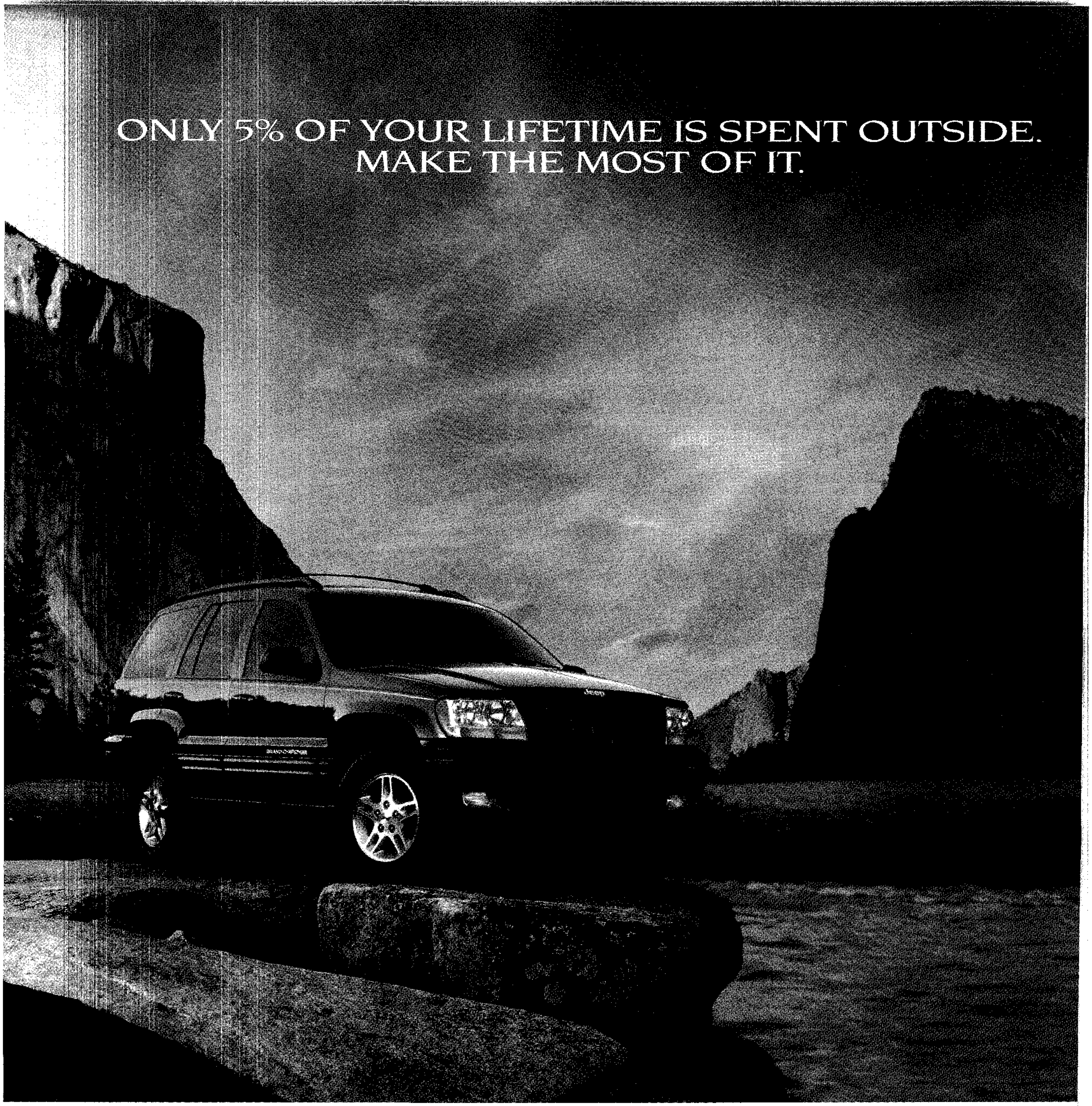

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Isn't He Romantic?

Kevin Spacey has played some of Hollywood's most slithery villains. With *American Beauty,* he hopes to shed his reptile's skin. By Jennifer Senior

Ed Burns, don't say you haven't been warned.

"Heather Graham," whispers Kevin Spacey, his hands cupped around his mouth. He spears another forkful of steak and fries. "She's got a boyfriend. I don't want to say it *too loud.*"

Spacey is tossing off names of other people's wives and girlfriends he'd like to snuggle up to—onscreen, naturally. "I'd love to do something with Nicole," he continues. "I'd love to do something with Cate Blanchett, because she's just dazzling, and she's got that—well you know, she's no pushover. Oh man, there's a huge list of . . ." He pauses and stares serenely into space. "Yeah," he suddenly exclaims. "The next ten years are going to be really *fun*!"

No one would ever dispute that Kevin Spacey is dripping with sex appeal. But it's a dangerous kind of sensuality, a sensuality without heat; if the serpent in the Garden of Eden had a voice, surely it sounded something like his.

Yet if all goes as the actor hopes, *American Beauty,* which opens September 17, will liberate Spacey from the tyranny of his wily, shifty screen persona. In it, he plays Lester Burnham, who's not a sociopath, a criminal, or even a miscreant of note but a deeply ordinary, frustrated husband; a dispensable employee; and an estranged father of a teenager. It's a transitional role, the sort of track-jumper that Jim Carrey attempted with *The Truman Show* in order to remove himself from the funny-face-and-fart-jokes ghetto.

"I had this great run at playing characters who were very manipulative, dark and secretive," explains Spacey, who turned 40 in July. "So I've been trying, over the last couple of years, to take a gradual turn away from that, because I don't believe you can do it fast and do it credibly."

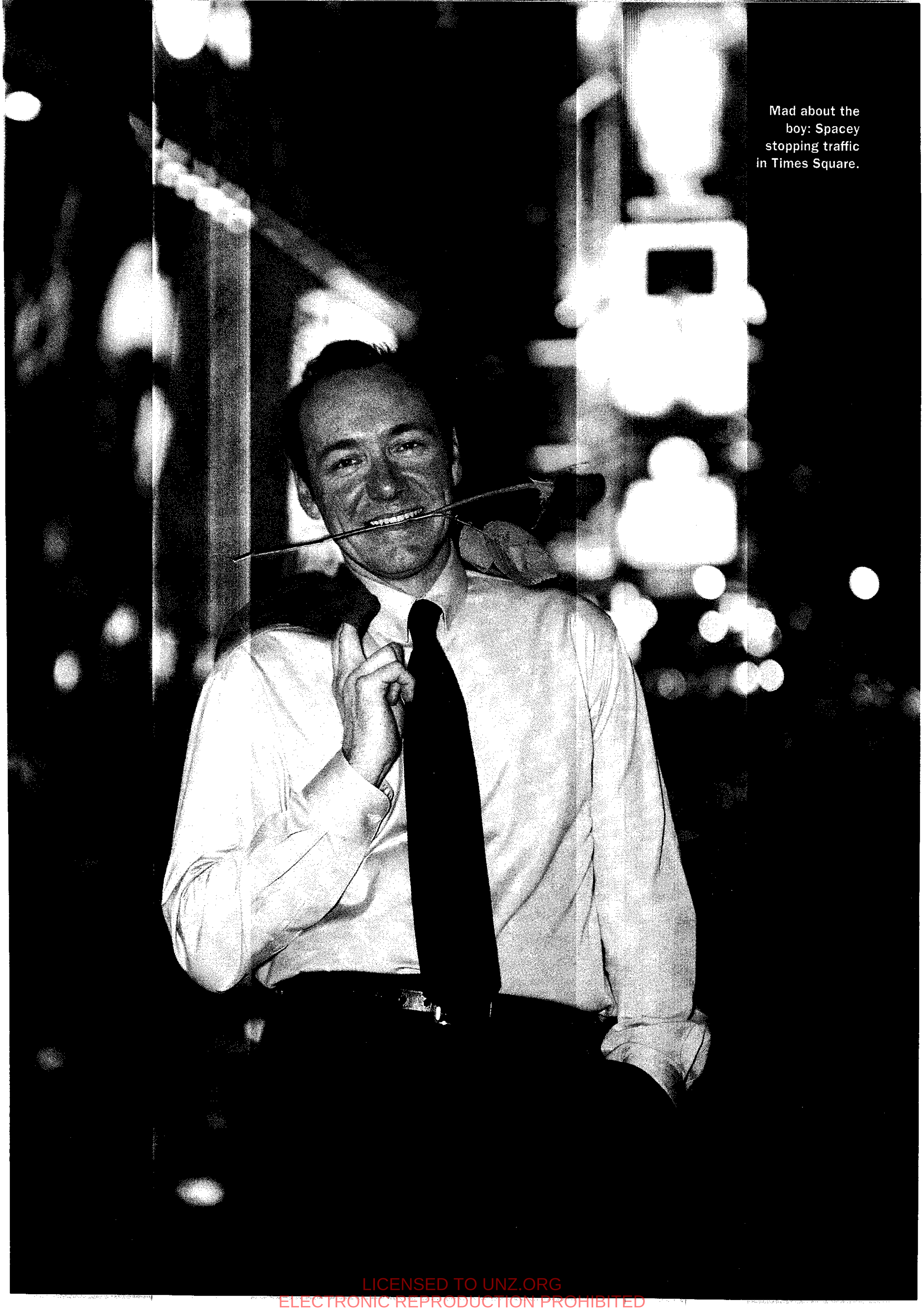
Did it work for Carrey? The jury is still out. Will it work for Spacey? He seems pretty confident it will. "Hell," he says with gusto, taking a sip of Chablis, "I'm zeroing in on the Great Romantic Comedy. It's what I've always wanted to do."

ACTUALLY, SPACEY HAS ALWAYS BEEN CAPABLE OF PLAYING more than just schemers, torturers, and exquisite creeps. The world merely discovered him late, more than a decade after he'd started his career, so it came to associate him with the gallery of delectable villains he played onscreen—particularly Keyser Soze, the yarn-spinning gimp from *The Usual Suspects.* But Spacey had already had considerable stage experience by the time he slinked away with his Academy Award. In 1986, he played Jamie Tyrone, tortured alcoholic son of a matinee idol, in an acclaimed Broadway revival of Eugene O'Neill's *Long Day's Journey Into Night.* In 1991, he won a Tony Award for his portrayal of Uncle Louie, petty hood and unlikely protector of two young boys, in Neil Simon's *Lost in Yonkers.*

What *has* been true about Spacey—uncannily and almost inevitably true—is that his characters seem most at home in the company of other men. There were the real-estate hustlers of *Glengarry Glen Ross.* The perps of *The Usual Suspects.* The hard-boiled

PHOTOGRAPH BY GEORGE HOLZ

Stylist, Timothy Reukauf, and prop stylist, Donnie Myers, both for Marek and Associates. Grooming: Losi for the Wall Group. Brown wool unstructured three-button jacket, gray cotton shirt, and black leather belt by Giorgio Armani; gray wool-flannel pants by Brooks Brothers; gray wool tie by Donna Karan; photographed on a New York Apple Tours double-decker bus, 800-876-9868.



Mad about the
boy: Spacey
stopping traffic
in Times Square.

cops of *The Negotiator* and *L.A. Confidential.* The detectives of *Seven.* (Well, there was Gwyneth Paltrow, but her head wound up in a box.) In *Swimming With Sharks,* women were peripheral to Spacey's character, because he was a womanizer. In *Midnight in the Garden of Good and Evil,* they were *really* peripheral—his character was gay. Onstage, Spacey's career started with *Hurlyburly,* an acidic play about four seriously misogynistic Hollywood cokeheads and their three tarts. His most recent stage turn was as Hickey in *The Iceman Cometh,* Eugene O'Neill's drama about sixteen seriously deluded gin swillers and . . . their three tarts.

The climate of *American Beauty* is very different. There's tract housing and minivans and a high-school gym. A great deal of the movie is shot in the bedroom, the dining room, and the kitchen—since when have we seen Kevin Spacey in pajamas? The characters are crosshatched with deep yearnings and desires: Lester lusts after the best friend of his teenage daughter; Lester's wife, played with Stepford zeal by Annette Bening, lusts after the real-estate king of the neighborhood; the boy next door, a soulful videomaker, supplies pot to Lester and sleeps with his daughter; the boy's father, a former Marine colonel, brims with hatred and urges too unbearable to name. And then there's a moment—a critical and catastrophic moment—when amid all the sneaking around and clandestine fulfillment of dreams, Lester, Spacey's character, is mistakenly perceived as gay.

These dynamics obviously do not add up to a Great Romantic Comedy. But they do add up to a spellbinding suburban parable, one that says a whole lot about love, the travails of midlife, and the currents that pulse just beneath the surface of America's well-tended lawns. For this role, Spacey had to be far more physical, vulnerable, and emotional than he has ever been in films past. At one point, he crawls on top of his wife and tenderly plies her with kisses in a last-ditch effort to woo her back. At another, he tries in vain to compose himself in the presence of his daughter's best friend—she has reduced him to jelly, to awkward stares and half sentences and giddy fantasies.

Not so rosy: Kevin Spacey and Annette Bening, unhappily married, in *American Beauty.*

"I was looking for somebody who could create a contemporary Everyman figure," says Sam Mendes, the Broadway and West End maverick who makes his film-directing debut with *Beauty.* "A Jack Lemmon from *The Apartment.* Someone who was invisible in an office and could walk through the street without your thinking about him twice, but could also transform himself into someone much more magnetic by the second half of the movie."

The warmth and tenderness required of Spacey in this role, adds Mendes, wasn't much of a stretch. "You can see how comfortable he is with women and heterosexuality," he says, choosing his words carefully. "And anyone being surprised that he can play a love scene—he probably thinks, 'I've been acting for twenty years—of course I can do that.' "

For *American Beauty,* Spacey had to be far more physical, vulnerable, and emotional than he has ever been in films past.

AT THE BRASSERIE AMERICAINE, WHICH SITS across the street from Juilliard, Spacey's almost–alma mater (he dropped out after year three), the actor and I raise our glasses to make a toast. He stops me before I can take a sip—"uh-uh-ah!"—and instructs: "Look into my eyes. You're supposed to look into the person's eyes. Otherwise, that's bad luck."

They're beautiful eyes—the color overdiluted coffee, at least in the glare the sun—but this is not an invitation peer inward and get personal. Thou Spacey is repositioning himself for roles tended for Hugh Grant, the cuddly acce bility required of these characters is tably absent from most of this conver tion. Of course, Spacey has good reasor be leery: The press began openly specu ing about his sexuality two years ago, that's a step most citizens, public or would consider a serious border violati The problem is that the dénouement *American Beauty* turns on the questior Lester Burnham's sexuality—an issue can't possibly have been lost on Spa when he took on the role. So it seems sonable to ask: Is he toying with his ima "I would not manipulate my audience that way," says Spacey, very solemnly.

In fact, Spacey rejects a number tempting parallels between *Ameri Beauty* and his real life. He doesn't much of his own father in Lester Burnh for example, even though both were less creatures who could never bring th selves to become company men. (Spac father, a writer of technical-procec manuals, longed secretly to be a nov and spent a great deal of time moving family around Southern California search of employment.) "I don't think father was unhappy," says Spacey. "A don't think I would have been any bett my own father's shoes, either."

Nor does Spacey see much of younger self in the drug-dealing, su alienated teenager next door, even thc both were sensitive artistic kids who

Photographs: left, Lorey Sebastian/DreamWorks; right, Bill Kaye/Angelus

hrown out of military school (in Spacey's ase, for clocking a kid with a tire). "I was little fuckin' terror," he says.

And the actor certainly doesn't share he same dim domestic outlook of *Ameri- an Beauty,* which makes marriage seem ike a citadel of unbearable selfishness, oneliness, and resentment. "My parents vere married for 46 years—happily mar- ied," says Spacey. "Most of the examples f relationships in my life, whether mar- ied or not, have been very healthy."

He would even consider getting mar- ied himself, to one person in particular, hough Spacey won't say whom, and it's ertainly not a given. "I know people who re together and have kids—straight peo- le together, gay people together," he ays. "I think marriage—that's just a uestion of whether you want that bond, at union, those vows. It doesn't make e others who choose not to get married ss of a family or less capable of raising a ood family and good kids. So, marriage . . . yeah, it's something I . . . believe in. ll just have to see."

And does Spacey want children too— ven though the film implies they're doomed to live in terminal estrangement from the people who raise them?

"Definitely," he says, adding that he would raise them in New York, where he lives now. (The West Village, for the moment.)

But based on a very tantalizing declaration Spacey makes early on in our discussion, it seems clear that he must feel some special kinship with Lester Burnham. "My friends who've seen this movie," he says, "have commented that they've never seen so much of me in a film."

In what way?

"I really don't know," he says at first. "They don't see me the way I see me."

Then he reconsiders. "My personal identification with the character is wanting to break out and do something new," he decides. "And to be perceived differently. 'Look closer' is the theme of this movie. It's about perception, and how wrong it can be."

BUT HERE'S A QUESTION: HOW WILL WE, THE audience, readily sympathize with Spacey in the upcoming nice-guy phase of his film career when we've grown to love him so much as a rogue? Why would we accept him in roles made for Hugh Grant any more than audiences of 40 years ago would accept James Mason in roles intended for Cary Grant?

Spacey can at least offer a theory about why we'll open our hearts to Lester in *American Beauty:* Within the first five minutes of the film, we see him whacking off in the shower. "There's a certain risk of humiliation there," he notes. "It's a private moment, something that everyone has done." (Just for the hell of it, I ask him how simulated that scene was. "Well," he deadpans, "the first one or the second one?")

For one upcoming project, we'll have to open our hearts to him even more. He's working on—you guessed it—a Great Romantic Comedy. "I've found it," he says. "I know exactly what I'm going to do."

He won't reveal what the project is.

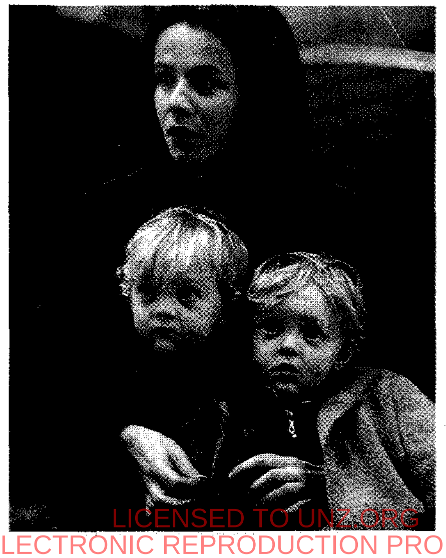
"But I can say it's the one I've been waiting for for a long time," he says, grinning. "It's very, very funny, it's very sexy, and it's very romantic. And I fall in love in the end."

Dear Watson

eeing Emily Watson play his mother felt to Frank McCourt like a ghostly reunion.

Emily Watson is not Irish, a fact that may be hard to accept on a first encounter, what with her County Limerick accent and the way her huge round eyes seem to carry the wonder and weight of the world in each plump, incalculably ue iris. So far, the pull and plausibility of her heroines has been t in that pretty, bottom-dog stare, which emits confusion and spair without hitting any cheap chords: pure sentiment without e sentimental aftertaste. This hasn't gone unnoticed. After just e films, the 32-year-old North Londoner has earned substantial colades on both sides of the pond, including two Academy Award minations for Best Actress (for her debut performance in *Break- the Waves* and her more recent portrayal of MS-inflicted cellist cqueline Du Pre in *Hilary and Jackie*). Watson's knack for long- ffering, God-fearing, and/or borderline per- nalities made her a shoo-in for the title e in *Angela's Ashes* (opening in Decem- r), based on Frank McCourt's Pulitzer-win- g memoir about surviving extreme poverty, reme religion, and extreme disappoint- nt during his childhood in Limerick. But en the script arrived, Watson—looking to on new characters and perhaps show off "scatological sense of humor"—was her- f a bit wary. "At first I thought, 'Is this ng to be *another* one!?' But I read it, and story is so uplifting—so full of love—and don't turn down the opportunity to work with Alan Parker. He's wonderful—you just know you're in a really safe pair of hands." McCourt, who had very little to do with the film production, visited the vacant Dublin lot where Parker had to fabricate a Limerick street scene, since Ireland's blossoming economy has relegated the ghettoes of McCourt's past description largely to memory. "It was *very* authentic—and *very* strange for me—so afterward, Emily and my wife Ellen and I went off for a pint, and there I was, sitting with my mother, though my mother was a larger woman than Emily, of course, and she said to me, 'Do you have anything to tell me?,' and I said, 'No, there's nothing I've to tell you.' I didn't want to be intrusive. And besides, she's astounding. She can do anything." Watson recognized the challenge: "There's no way I'm going to inhabit Angela McCourt, there's no way for me to know her," she admits. "So you just have to take the circumstances and reinterpret them and make it real." In addition to chain-smoking Woodbines (Mrs. McCourt smoked two packs a day when she could), Watson's major duty on the set was child care. "Mainly my deal was kind of child-wrangling," she says, laughing. "In every scene I had sort of six or seven children to hang on to, or a couple of babies, so really all of my attention went to just looking after these kids—which was really what *Angela's Ashes* was about, so it was perfect." Watson is pleased with her work and proud of the film but refuses to think about an Oscar. McCourt is more overt: "It's sublime," he insists. "And she's *magnificent*."

BRETT KELLY



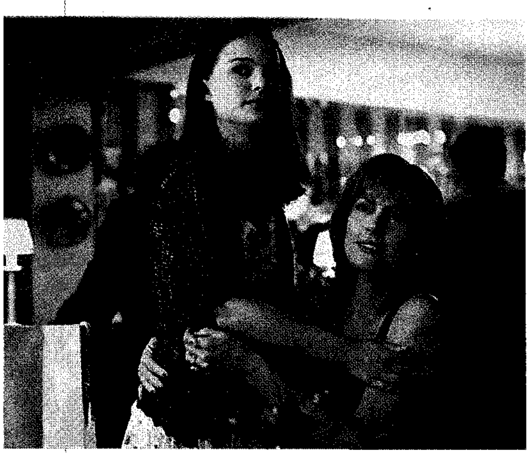
m here to maternity: Emily Watson in *ela's Ashes.*

MOVIES

MOTHER'S MILK

All About My Mother

In **Pedro Almodóvar**'s homage to women, which opens the New York Film Festival on September 24, the Spanish filmmaker offers an unusually moving yet ironic diagram of the contemporary family. **Cecilia Roth** is an organ-transplant coordinator who returns to Barcelona and her complicated past after the death of her teenage son. *(In theaters November 19.)*



Don't go, please stay: Natalie Portman and Susan Sarandon in *Anywhere But Here.*

Anywhere but Here

In one of the *many* best-selling volumes turned Oscar hopefuls this season, **Susan Sarandon** plays a restless woman who relocates her more levelheaded teenage daughter (the exquisite **Natalie Portman**, who thankfully left both her hairdresser and that tight-lipped monotone drone on Naboo) from the Wisconsin sticks to the flats of Beverly Hills. Adapted from **Mona Simpson**'s novel and directed by **Wayne Wang** (*The Joy Luck Club*). *(October 22.)*

Tumbleweeds

Based loosely on **Angela Shelton**'s memoir, the winner of this year's Filmmaker's Trophy at Sundance stars Tony winner **Janet McTeer** as a rural southern woman who also packs up her daughter and travels cross-country in search of a better life. *(November 19.)*

Music of the Heart

In addition to having rounded up the usual suspects (**Neve Campbell**, **Courteney Cox**, **David Arquette**) for **Scream 3**—supposedly the last one (December 10)—the long-pigeonholed **Wes Craven** breaks out this fall. Inspired by the documentary *Small Wonders*, the film stars **Meryl Streep** as a music teacher (and single mom) in East Harlem who fights budget cuts with the help of **Angela Bassett**, **Aidan Quinn**, and diva **Gloria Estefan** (in her motion-picture debut). *(October 29.)*

Anna and the King

Up against a very different Board of Education is **Jodie Foster** in the epic period romance based on Rodgers and Hammerstein's *The King and I* and co-starring Asian action hero **Chow Yun-Fat** as the King of Siam, et cetera, et cetera, et cetera. *(November 24.)*

Agnes Browne

Anjelica Huston follows her directorial debut, *Bastard out of Carolina*, and also stars as a widow who struggles to make ends meet and keep her seven children from starving in late-sixties Dublin. Based on the best-selling Irish novel *The Mammy*, by **Brendan O'Carroll**. *(December 3.)*

FAMILY THERAPY

Angela's Ashes

It isn't all single moms and long odds. It's married couples and long odds, and deadbeat dads too. In **Alan Parker**'s retelling of **Frank McCourt**'s Pulitzer Prize–winning, megaselling memoir, **Robert Carlyle** plays the McCourts' inebriated patriarch, who eventually leaves his wife (portrayed by emotive lass **Emily Watson**) and children in Limerick to contend with abject poverty, the Irish way. *(December.)*

American Beauty

Sam Mendes's equally compelling suburban tragedy opens with the inner monologue of Lester Burnham (**Kevin Spacey**), a walking mid-life meltdown whose wife (**Annette Bening**) loathes him and whose daughter (**Thora Birch**) may love him but is understandably angered, not to mention hurt and embarrassed, by his crush on her best friend. *(September 17.)*

The Story of Us

Bruce Willis and **Michelle Pfeiffer** likewise ride the brink of separation after fifteen tough years of marriage, but with less catastrophic results, in **Rob Reiner**'s romantic comedy. *(October 15.)*

The End of the Affair

Neil Jordan called upon set designer **Anthony Pratt** (*Hope and Glory*) to re-create London during the Blitz for this film Based on the highly autobiographical **Graham Greene** novel, it tells of a noveli (**Ralph Fiennes**) who hires a private invest gator (**Ian Hart**) when his lover (**Juliann Moore**), the wife of an ineffectual civil se vant (**Stephen Rea**), suddenly breaks o their affair. *(December 3.)*

Random Hearts

Speaking of abandonment, **Harrison Ford** a hard-nosed D.C. cop whose life b comes dangerously interlaced with that a snooty congresswoman (**Kristin Sco Thomas**) when he realizes that their respective spouses were sitting together-and not just coincidentally—when the plummeted to their deaths in a pla crash. *(October 8.)*

Daddy and Them

On to more down-home, down-to-ear family insanity: Academy Award winn **Billy Bob Thornton** writes, directs, and sta with girlfriend **Laura Dern** as his fie bride. **Ben Affleck**, **Kelly Preston**, **Jamie L Curtis**, **Brenda Blethyn**, **Diane Ladd**, **Jim Va ney**, and **Andy Griffith** round out the cast kooky Arkansans who reunite when o of their clan is arrested. *(December 23.*

Hanging Up

Following up her quiet, impressive fe ture debut, *Unstrung Heroes*, **Diane Keat** directs **Meg Ryan** in a film adapted by **De Ephron** and her sister **Nora** from Deli novel of the same name. This time, Ry is the loyal daughter to and caretaker her dying alcoholic father, **Walter Matth** Keaton and **Lisa Kudrow** also star in t film as Ryan's quasi-famous and less sponsive sisters. *(December 25.)*

GOOD SPORTS

For Love of the Game

Kevin Costner returns to his strong s (that being a baseball uniform). He Costner is a major-leaguer pitching a hitter while consumed by memories of botched career and dwindling roma with a New York journalist (**Kelly Presto** *(September 17.)*

Any Given Sunday

Oliver Stone takes on pro football with help of **Al Pacino**, a coach whose liveliho is threatened by a young female ow (**Cameron Diaz**) who wants to repl everybody's all-American quarterb (**Dennis Quaid**) with a crowd-pleasing h shot (**Jamie Foxx**). *(December 25.)*

Photographs: left, Lorey Sebastian/20th Century Fox; right, Demmie Todd/Touchst

Mystery, Alaska

Hockey is the name of the game when a Manhattan publicity agent (**Hank Azaria**) challenges a small-town farm team led by a nechanic (**Russell Crowe**) and a local judge **Burt Reynolds**), who must rally the eccentric yokels against the Rangers. *(October 1.)*

Flawless

Robert De Niro is a retired cop who suffers stroke in **Joel Schumacher**'s sentimental omedy-and-action mix, wherein De Niro's bitter homophobe takes singing essons from a female impersonator **Philip Seymour Hoffman**) in his Lower East ide building. *(November 24.)*

Jakob the Liar

ut you can bet the triumph-of-the-human-spirit scenarios don't end until **Robin Williams** has put his 2 cents in. This year, n what seems to be a blatant morph of *ife Is Beautiful*, *Schindler's List*, and *ood Morning, Vietnam*, he pretends to ave a transmitter during World War II n the Warsaw ghetto, thus bringing ope to his persecuted neighbors with is phony broadcasts. *(September 24.)*

Bicentennial Man

Williams also appears as a brushed-eel-and-plastic android housekeeper ho grows more and more human while ring for a family and its many generaons over the course of 200 years. ased on the Isaac Asimov short story. *(December.)*

AUGHING MATTERS

Sweet and Lowdown

ody Allen's new period farce stars **Sean nn** as a thirties jazz-guitar virtuoso and mmon cuckoo who runs around mak g life difficult for **Samantha Morton**, **An-ony LaPaglia**, **Gretchen Mol**, **Uma Thurman**, d **John Waters**. *(December 3.)*

Mumford

wrence Kasdan writes and directs **Loren an** as a small-town shrink whose direct proach to therapy gets risible results h patients **Hope Davis** and **Martin Short**. *eptember 24.)*

The Best Man

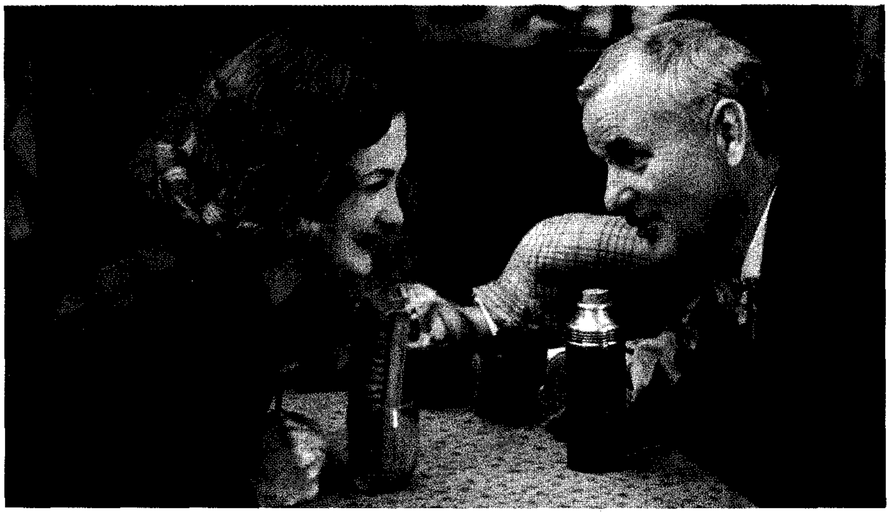
horoughly entertaining directorial de- by **Malcolm D. Lee** (Spike's cousin). **Taye gs** is a writer whose life gets compli-ed when his college buddies (**Nia Long**, **Morris Chestnut**, **Monica Calhoun**, **Harold Perrineau Jr.**) receive an advance copy of his novel—a flimsily disguised autobiography—and recognize themselves in the characters. *(October 22.)*

Play It to the Bone

Antonio Banderas and **Woody Harrelson** are out-of-work boxers who drive cross-country together to spar with one another in a Las Vegas pre-fight bout. *(November 12.)*

Blue Streak

Martin Lawrence is a jewel thief impersonating a detective in order to retrieve a $17 million diamond he's hidden in the air duct of the LAPD's 37th Precinct. The ever-brow-furrowing **Luke Wilson** and **Dave Chappelle** join in the shenanigans. *(September 17.)*



Baby will fall: Joan Cusack and Bill Murray in Tim Robbins' *Cradle Will Rock*.

Galaxy Quest

Taking the postmodern approach, **Sigourney Weaver**, **Tim Allen**, **Tony Shalhoub**, and **Alan Rickman** are seventies TV has-beens mistaken for bona fide galactic warriors by aliens while attending a sci-fi convention. *(December 10.)*

THE LOST WORLD

Mansfield Park

A sexy adaptation of **Jane Austen**'s novel, starring **Frances O'Connor** as a young girl sent to live with relatives who falls in love with their good-looking son, played by **Jonny Lee Miller**. *(November 5.)*

The Messenger

Luc Besson retells a different passion with **Milla Jovovich** as Joan of Arc. With **Dustin Hoffman**, **Faye Dunaway**, and **John Malkovich**. *(November 5.)*

Cradle Will Rock

Tim Robbins's weighty ensemble (including **John** and **Joan Cusack**, **Emily Watson**, **John Turturro**, **Susan Sarandon**, and **Bill Murray**) weaves **Orson Welles**'s infamous production of the electrifying Marc Blitzstein play with the lives of artists and their patrons in thirties New York. *(December 10.)*

BURDEN OF TRUTH

The Insider

A different brand of newsworthy scandal erupts when **Al Pacino** and **Russell Crowe** are *60 Minutes* producer Lowell Bergman and top tobacco scientist Jeffrey Wigand, whose lives were shattered when they tried to blow the lid off the tobacco industry in a controversial interview. *(November 5.)*

The Hurricane

Norman Jewison directs **Denzel Washington** and **Liev Schreiber** in the tragic but ultimately uplifting story of Rubin "Hurricane" Carter, the middleweight boxing contender falsely accused of murder in 1966. *(December 29.)*

Man on the Moon

Jim Carrey gets into character in the much-ballyhooed life of Andy Kaufman according to **Milos Forman**, with **Courtney Love** playing the longtime friend and lover of the peculiar comic. **Danny DeVito**—a longtime friend of Kaufman's but never his lover—stars as his agent. *(December 25.)*

MOVIES

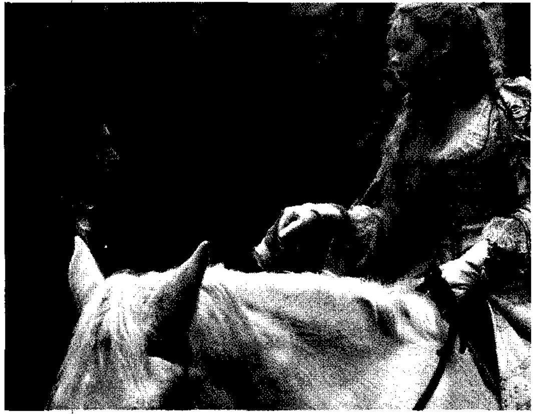
American Movie

Chris Smith's documentary covers two years in the life of a small-town filmmaker as he dreams the impossible dream—to make it in Hollywood without leaving Wisconsin. *(November 5.)*

KEEPING IT SURREAL

The Green Mile

Tom Hanks will be in theaters this Christmas without any Meg Ryan or Nora Ephron affiliation whatsoever. Based on the **Stephen King** serial novel and directed by **Frank Darabont** (*The Shawshank Redemption*), it's the story of a southern prison guard faced with an unusual moral dilemma when a man with mysterious powers is put on death row for the murder of two young girls. *(December 17.)*



It's alive! Johnny Depp and Christina Ricci in *Sleepy Hollow*.

Being John Malkovich

John Cusack is an unstrung puppeteer who enters a wet, dark portal into the brain of **John Malkovich**, who also stars—as himself—with a surprisingly dowdy **Cameron Diaz** in an uncommon comedy helmed by freshman director **Spike Jonze**. *(October 29.)*

Holy Smoke

Jane Campion (*The Piano*) reteams with **Harvey Keitel** as an American cult deprogrammer who goes all the way to Australia to save a young girl (**Kate Winslet**). *(October 22.)*

Girl, Interrupted

Winona Ryder is a teenager committed to a psychiatric ward after a feeble suicide attempt. With **Angelina Jolie** as an uninhibited loon, **Whoopi Goldberg** as her straight-talkin' nurse, and **Vanessa Redgrave** as her helpful therapist. *(December 21.)*

Magnolia

Boogie Nights director **Paul Thomas Anderson** reunites **Julianne Moore** and **Philip Seymour Hoffman**, among others, for a sordid day in the Valley. *(December 25.)*

Breakfast of Champions

Found cross-dressing this season: **Nick Nolte**, who joins **Bruce Willis** and **Albert Finney** in the film adaptation of **Kurt Vonnegut**'s totally loopy novel directed by **Alan Rudolph**. *(September 17.)*

The Straight Story

David Lynch, aficionado of the bizarro, resurfaces with the story of Alvin Straight (**Richard Farnsworth**), a 73-year-old Iowa man who set out on a six-week journey aboard his John Deere to see his ailing elderly brother (**Harry Dean Stanton**) in Wisconsin. *(October 15.)*

GHOST STORIES

Sleepy Hollow

Now that *The Blair Witch Project* has had its day, we can forgo bleached-out, handheld, video-tech ingenuity and re-engage the extravagantly dark effects of **Tim Burton**, who has created an equally haunting wood for the legend of the headless horseman. Starring **Johnny Depp** (proving, despite his pallor, a far more dashing Ichabod Crane than **Washington Irving** ever intended) and **Christina Ricci** (in shockingly golden tresses as his childlike bride-to-be). *(November 19.)*

The Ninth Gate

Depp can also be seen as a tracker of rare books commissioned by a demonologist to determine the authenticity of a hell-raising first edition, in **Roman Polanski**'s latest entry, also starring **Lena Olin**. *(December 22.)*

End of Days

Arnold Schwarzenegger finds himself in hellish circumstances, too, as a washed-up ex-cop who must keep a young woman (**Robin Tunney**) safe from the libidinous clutches of Lucifer (**Gabriel Byrne**). *(November 24.)*

Bringing Out the Dead

Martin Scorsese wrestles with the underworld when he directs **Nicolas Cage** as a paramedic enduring a rough 48-hou graveyard shift with **Patricia Arquette**, **Joh Goodman**, **Ving Rhames**, **Marc Anthony**, an **Tom Sizemore**. *(October 22.)*

The Bone Collector

Denzel Washington is a quadriplegic fore sics inspector who accesses the eyes ar ears (not to mention heart) of a savvy fla foot (**Angelina Jolie**) in order to track dow a serial killer. *(November 5.)*

ARMS AND THE ME

Three Kings

The Gulf War inspired writer-direct **David O. Russell** (*Flirting With Disaste* this time around. **George Clooney** is a Sp cial Forces major who recruits three sc diers (**Mark Wahlberg**, **Ice Cube**, and **Spi Jonze**) to help him "liberate" some go bullion in the desert at the end of Oper tion Desert Storm. *(October 1.)*

The World Is Not Enough

Pierce Brosnan is back in arms, sheddi the bowler, the Monet, and the rest of l *Thomas Crown*–foolery when he retur to screens as Agent 007 to protect t world's oil reserves and a new pair Bond girls (**Sophie Marceau** and **Deni Richards**) from an unfeeling **Robert Carly** *(November 19.)*

Plunkett & Macleane

Carlyle can also be seen with *Trainsp ting* co-star **Jonny Lee Miller** as a roug hewn coach-robbing apothecary in t unlikely buddy film set in eighteenth-c tury England. *(October 1.)*

Reindeer Games

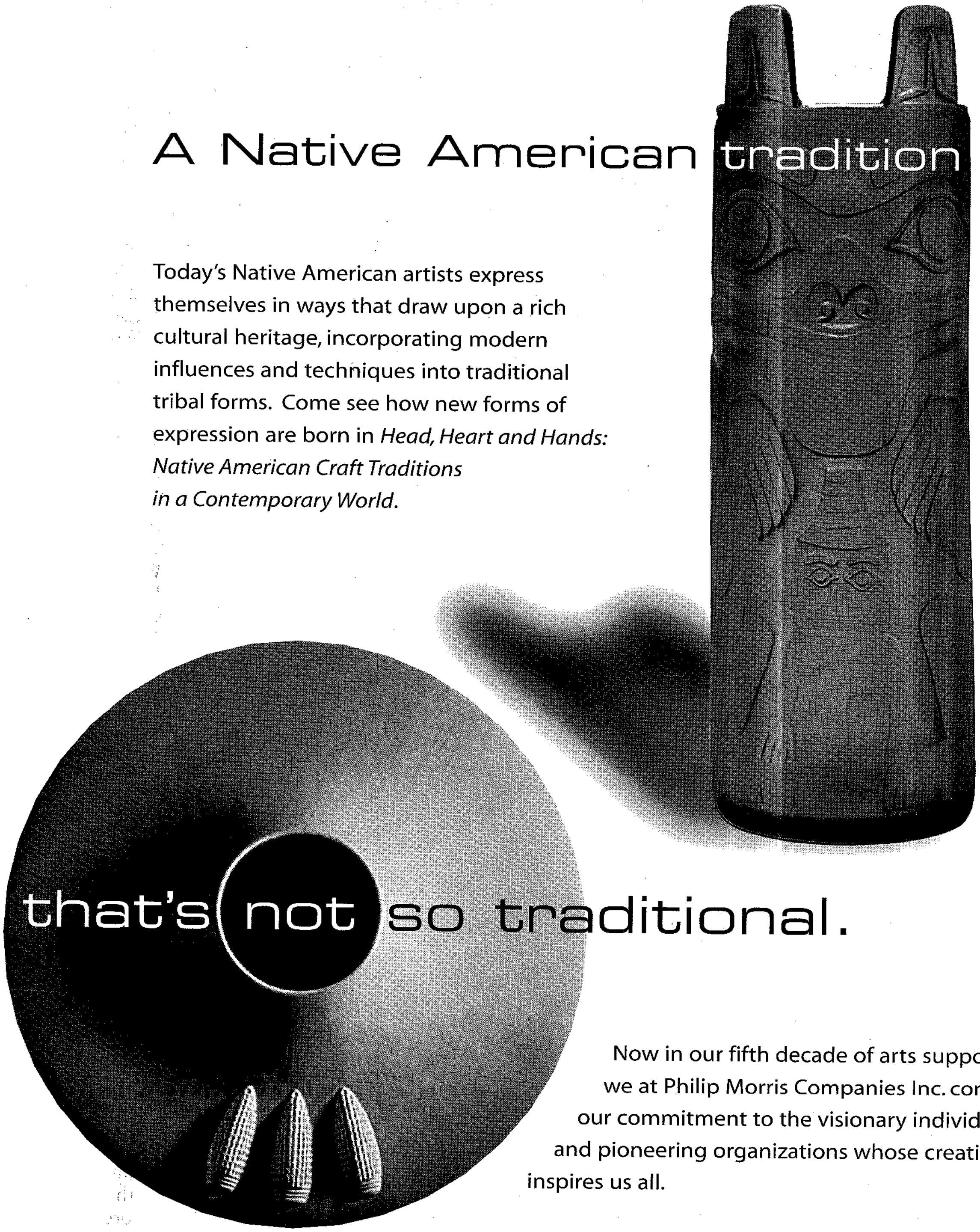
Ben Affleck is an ex-con who wants start fresh with his girlfriend (**Char Theron**) but is forced by a gang of thie (led by **Gary Sinise** and **Clarence Willia** to turn over a casino on Christmas Ev la **John Frankenheimer** (*Ronin*). *(Dece ber 25.)*

OH, GROW UP

The Cider House Rules

Theron is the object of affection ag when an orphaned boy named Ho (**Tobey Maguire**) leaves the doctor (**Mic Caine**) who raised him and sets off to cover the world. Lasse Hallström (*Wh Eating Gilbert Grape*) directs the scr version of **John Irving**'s novel, adapted the author. *(December 10.)*

Photograph by Clive Coote/Paramount Pic



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MOVIES

Liberty Heights

Barry Levinson returns to Baltimore and to the fifties (with **Adrien Brody**, **Bebe Neuwirth**, **Joe Montegna**, and **Vincent Guastaferro**) to sort through class, race, religion, and other unreliable constructs and determinants. *(November 19.)*

Crazy in Alabama

Antonio Banderas makes his directing debut with a coming-of-ager starring wife **Melanie Griffith** as the outlandish auntie who goes to Hollywood while meanwhile, back home, her nephew witnesses a racial crime and must stand up to the bigoted sheriff (**Meat Loaf Aday**). *(October 22.)*

Guinevere

Stephen Rea is an aging drunk photographer who takes in shy young girls with potential (like **Sarah Polley**) and teaches them about art, philosophy, and co-dependency. *(September 24.)*

Felicia's Journey

Somber, brilliant Canadian **Atom Egoyan** directs his adaptation of **William Trevor**'s novel about a young girl (**Elaine Cassidy**) who leaves Ireland to search for her boyfriend and falls in with the likes of a sweet yet smarmy **Bob Hoskins**. *(November 12.)*

Joe the King

It's upstate New York in the seventies. **Noah Fleiss** plays a troubled, impoverished young boy whose drunk father (**Val Kilmer**) and despondent mother (**Karen Young**) don't help any. With **Ethan Hawke** and **John Leguizamo**. *(October 15.)*

Princess Mononoke

Japanese animation goes mainstream with **Hayao Miyazaki**'s dark *anime* legend of a warrior princess, featuring the voices of **Minnie Driver**, **Claire Danes**, and **Billy Bob Thornton**. *(October 29.)*

WHERE THE BOYS ARE

Fight Club

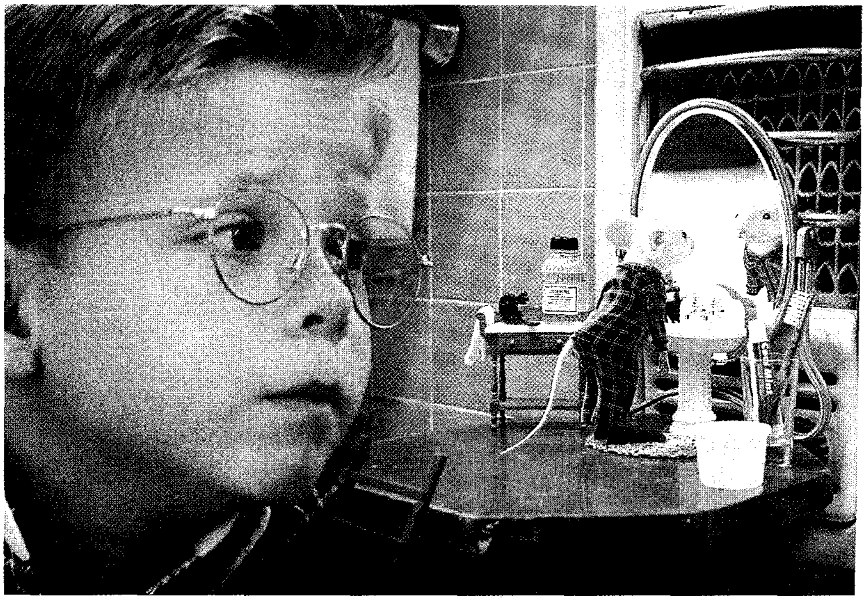
David Fincher (*Seven*) directs **Brad Pitt** again. This time, Pitt plays the self-destructive, sweaty Tyler Durden of **Chuck Palahniuk**'s slick novel, with **Edward Norton** and **Helena Bonham Carter** backing him up. *(October 15.)*

The Bachelor

Chris O'Donnell is in the doghouse with girlfriend **Renee Zellweger**, but if he can't commit and get married in 24 hours, he'll lose out on his $100 million inheritance. Rich people really know how to put on the pressure. *(November 15.)*

Snow Falling on Cedars

The screen version of **David Guterson**'s best-seller stars **Ethan Hawke** as a young man in the Pacific Northwest wrestling with fifties social pressures and disappointment in love alongside **James Cromwell**, **Max Von Sydow**, and **Sam Shepard**. *(December 22.)*



Pipsqueak: Jonathan Lipnicki in *Stuart Little*, also starring Geena Davis and Hugh Laurie.

The Talented Mr. Ripley

Hawke impersonated Jude Law in *Gattaca*, and now golden boy **Matt Damon** takes a shot (less affectionately, but let's hope more effectively) as the menacing chameleon of **Patricia Highsmith**'s short novel who covets not just his name and fortune but also his tan and glowing lady prize, **Gwyneth Paltrow**. **Cate Blanchett** gets mixed up in it all, too. *(December.)*

FOR KIDS

Toy Story 2

When Andy goes to summer camp, the toys are left to defend themselves against a greedy collector who wants to put Woody (the voice of **Tom Hanks**) in a museum. Buzz Lightyear (**Tim Allen**) has to kick it into gear with the rest of the toy chest and free their collectible cowboy friend before Andy gets home. *(N vember.)*

Stuart Little

Based on the classic **E. B. White** childre story about a family that adopts a mou for a son, the live-action and compute animated movie stars **Geena Davis**, **Hu Laurie**, **Jonathan Lipnicki** (that adorable l tle peanut from *Jerry Maguire*), and t voice of **Michael J. Fox**. *(December 10.)*

The Adventures of Elmo in Grouchland

Sesame Street friends join Elmo and no muppets **Mandy Patinkin** and **Vanessa W liams** when everyone's favorite tickle-toy loses his blankie and embarks o journey through Grouchland to recl his precious friend-blanket and also le about courage. *(October 1.)*

Pokémon: The First Movie

Pokémon are collectible creatures w special powers (151 in all). If you thou sushi was a raw conspiracy, this Ninten inspired *anime* TV show turned movie multimedia imperialist-consumerist ra aimed at your children. The object i capture and "train" as many as you ca they can help you betray and catch t own kind and you can become a "Poké Master" like Ash, who, accompanied the electrically charged Pikachu, conti his quest to be the world's greatest tra The kids do seem to love it. Consider y self forewarned. *(November 12.)* E

Photograph by Peter Iovino/Columbia/T

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FALL THEATER

Alien Being

Rare is the British songbird whom Broadway will clasp to its heart. Get ready for *Putting It Together*'s Ruthie Henshall. By Joanne Kaufman

Ruthie Henshall arrived in New York this past January with three suitcases and a green card classifying her as an "alien of extraordinary ability." "Does that mean I can now write 'A.E.A.' after my name, like 'O.B.E.'?" she asks.

Why not? Her extraordinary ability is not in question here. Long a favorite of producer Cameron Mackintosh, who cast her in London productions of *Miss Saigon, Cats,* and *Les Misérables,* Henshall won an Olivier for her Amalia (the Barbara Cook role) in a revival of *She Loves Me* and raves as Polly in *Crazy for You,* Roxie Hart in *Chicago,* and Nancy in Mackintosh's revival of *Oliver!* Nevertheless: She arrived in January with three suitcases, that green card, and no job. She gave herself three months, but it took her only three weeks to land her first spotlight, appearing at City Center in the Encores! concert performance of *The Ziegfeld Follies of 1936.* Half a verse of the Vernon Duke–Ira Gershwin gem "Words Without Music," and a miracle occurred: New Yorkers actually took a British song-and-dance girl to their hearts (eat your hearts out, Sarah Brightman and Elaine Page).

Currently playing Velma in *Chicago,* Henshall will be part of the Carol Burnett–led ensemble that, come November, will finally bring to Broadway another Mackintosh project, the Stephen Sondheim revue *Putting It Together.* (The show was first presented by the Manhattan Theatre Club in 1993, providing a pre–*Victor/Victoria* warmup for Julie Andrews; it's been fiddled with considerably in the interim.) Henshall's numbers in *Putting It Together* include "Sooner or Later," the seductive ditty Sondheim wrote for Madonna in *Dick Tracy;* the litany of marital hurts in "Every Day a Little Death" from *A Little Night Music;* and, with Burnett, the breakneck, breath-defying hysterics of "Getting Married Today" from *Company.*

Henshall may be Mackintosh's secret weapon against the charge, sometimes leveled against Sondheim, that he can seem cool, detached. "She'll add color," the producer says. "With a revue, the audience has to immediately say, 'I know that person and I'm going to enjoy what she's going to do,' and Ruthie brings a tremendous warmth."

That quality was abundantly evident during a recent lunch that, for her, consisted of two cups of coffee and three slices of broadly buttered bread. Henshall grew up in Bromley in Kent, a London suburb, the youngest of four girls. Her father was a newspaper editor; her mother taught film and television. "I didn't have a white-picket-fence upbringing," she says, referring vaguely to a rocky family life. Like Maggie, whom she would later play in a touring production of *A Chorus Line,* Henshall found solace at ballet school. "I wanted to be a ballerina for a long while, and my teacher said to me, 'I think that it would be too stifling for you. I think you should go to a college that does musical theater, because you're much freer than that.' I think basically she was saying I had no bloody technique but I had a lot of feeling." In truth, however, Henshall hated like hell to be doing what everyone else was doing. "My instinct is to do it differently and get noticed," she concedes.

PHOTOGRAPH BY NIGEL PARRY

Clabaugh for Susan Price; stylist, Christine Hahn. Sweater by Ghost, hat by Jacqueline Lamont.

You could drive a person crazy: Ruthie Henshall arrived from London in January and promptly took Broadway by storm.

"The first song she sang in *Ziegfeld Follies*, she stepped five steps in from the wings and the audience was riveted," says Encores! artistic director Kathleen Marshall. "It's a corny term, but Ruthie has a center. She makes whatever stage she's appearing on home." Cameron Mackintosh went so far as to delay his opening three weeks to accommodate Henshall's obligation to *Chicago*. "She's one of the few people who can come onstage and stand absolutely still and get people to come to her, and that's a rare gift," says the producer.

"I find the journey exciting," she says, her shorthand for why she left the security of London to face possible unemployment or ignoble failure in New York. (She tends to talk a lot in terms of journeys, paths, and other activities that don't necessarily suggest physical transport.) Since hitting town, Henshall has been absolutely, positively identified three times as Parker Posey. "A friend of mine says, 'Wouldn't it be fabulous if someone was going up to Parker Posey right now and saying, 'Are you Ruthie Henshall?' "

Just give it a week.

THEATER

THE BIG MUSICALS

Putting It Together

With the possible exceptions of *Parade* and *Fosse*, last season was a bust, musically speaking—little more than a sorry seascape of plotless, bookless, and fizz-free revues. This year, things aren't looking much brighter, but at least the splashiest revue of them all, the latest **Stephen Sondheim** omnibus, has the decency to declare itself as such. The premise: Five people come together at a cocktail party—you gotta have a gimmick, right?—and then, pop! They're getting to know one another through some of the composer's best-known songs. The company includes **George Hearn**, **John Barrowman**, **Bronson Pinchot**, **Ruthie Henshall**, and **Carol Burnett**, who hasn't sung on a Broadway stage for 35 years. (But glad to have this time together, we're sure.) Previews begin October 30 at the Ethel Barrymore Theatre.

Swing!

This show, whose succinct and enthus astically punctuated title also conv niently describes its content, is the oth musical revue currently on the fall doc et, though others are certain to con along. A cast of seventeen dances more than twenty tunes, and jazz sing **Ann Hampton Callaway** makes her Broa way debut. Previews begin on Novemb 2 at the St. James Theatre—and thro that girl around!

Kiss Me, Kate

In the revival department (small at tl moment; just one receptionist will dc **Michael Blakemore** directs **Cole Porte** frothy adaptation of *The Taming of tl Shrew*. The underlying sexism of the st ry may offend, but the songs—"Too Da Hot," "Always True to You in My Fas ion," "Why Can't You Behave?"—a some of the dandiest standards, and bea ing them are **Marin Mazzie** and **Brian Stok Mitchell**, who worked beautifully togeth as Mother and Coalhouse Walker in t

Speak the Speech

Playing Hamlet, Liev Schreiber talks the Bard's talk with instinctive ease.

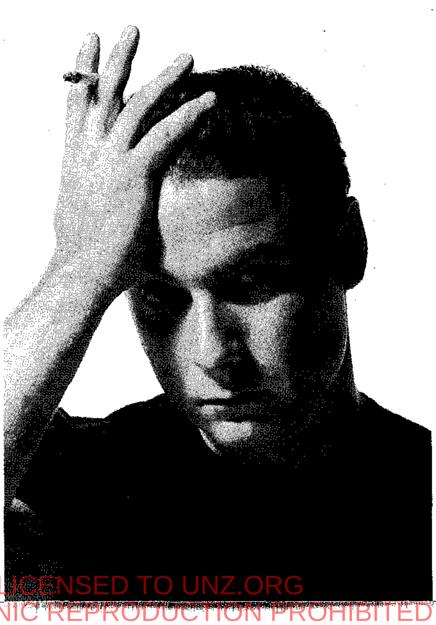
Like the character he will shortly be playing, **Liev Schreiber** has recently been sleeping the sleep of the haunted, and what he dreams is that he is standing in Wal-Mart without any pants. The dreams are alarmingly realistic: Usually he'll be waiting at the checkout counter, thumbing through an issue of *Star* magazine with Courteney Cox on its cover, when suddenly, he'll look down and notice . . .

"Where could these dreams come from?" asks Schreiber. "From the huge exposure coming from this play? I think they must."

The play is *Hamlet*, which begins performances at the Public Theater on November 23. Schreiber, a 31-year-old actor most New Yorkers still can't identify by face or name, was offered the title role last October, just two months after he gave a delicious, multiple-award-winning performance as Iachimo in the Central Park production of *Cymbeline*. He hadn't been expecting this plummy invitation, naturally; the Public generally reserves the great Shakespearean roles for stage and Hollywood royalty, and Schreiber's curriculum vitae had thus far included mostly independent films (*The Daytrippers, Party Girl, A Walk on the Moon*) and supporting roles Off Broadway. So when he first got the call from the office of George C. Wolfe, the producer of the Public, Schreiber was prepared to walk in and pitch Leontes, the jealous tyrant of *The Winter's Tale*.

"The *H* word didn't even cross my mind," he says. "I thought, well, you know, be realistic. Work toward yc strengths. Don't get carried away."

Wolfe, mercifully, had his sights set a bit higher for Schreib who has had more experience with alarums and exeunts than m actors his age. Trained first at the Royal Academy of Dramatic A and then at Yale, Schreiber has done three Shakespeare plays fairly quick succession at the Public, and practically all the c ics who've seen him agree he has no equal in his own generati He's that rare American actor with an instinctive sense of Sha speare's rhythms and cadences; if he ordered a tuna-fish sa wich in iambic pentameter, no one would notice.



"It seems to me the only times Americ are bad at verse is when they try to imit the English," he says. "And ironically, dominant school of thought on acting in t country—naturalism—when combined w verse speaking gives an immediacy and fre ness to Shakespeare, which can otherw become kind of stentorian. It's that wa many overstylized British productions. T play the broadness of the drama: 'Isn't t a great arcane drama we're in! Aren't th great costumes!' Rather than: 'I've kil your husband and now I want to fuck you

He pumps his fist into the air, invigora by just the thought of it. "It's great stuff, you know. Great stuff." JENNIFER SEN

A real Ham: Liev Schreiber will play the melancholy Dane at the Public Theater.

at? *Saturday Night Fever.*

iginal cast of *Ragtime.* Previews begin ctober 25 at the Martin Beck Theatre.

Marie Christine

ncoln Center once again valiantly mes through with the only original mu- al of the fall, this time in the form of a riod romance by young phenom **Michael n LaChiusa** about a Southern woman o falls in love with an ambitious sea ptain. **Graciela Daniele** directs and **Audra Donald**, the lovely diva with enough nys for almost all of the brothers Bald- n, plays the title role. Previews begin tober 28 at the Vivian Beaumont.

Saturday Night Fever

red pants! Hits by the Bee Gees! Disco ls spinning from the rafters! Yes, the vie turned musical is finally washing on our shores—after a successful try- in London, where the Bay Ridge ac- ts got some much-needed fine-tuning, doubt—and begins previews at the nskoff Theatre on September 28. Con- r it this year's *Footloose,* except danc- is strongly encouraged.

HE PLAYS

pic Proportions

ention, **Kristin Chenoweth** fans! (C'mon, e are legions of you! Stand up.) The p-a-doop cutie, whose admirers have n neurotically divided between 6-year- girls and 28-year-old men ever since adorable (and Tony-winning) perfor- nce as Sally in *You're a Good Man, rlie Brown,* now gets her own vehicle nis comedy about old-time Hollywood making by **Larry Coen** and *Friends* creator **David Crane**. The very busy **Jerry Zaks** directs. Previews begin September 7 at the Helen Hayes Theatre.

The Rainmaker

Attention, **Woody Harrelson** fans! (C'mon, there are even more of *you*!) Those wild eyes, bulging veins, and lumberjack arms will be available for viewing at close range in this Roundabout revival, which begins previews at the Brooks Atkinson Theatre on October 21. The 1954 drama by N. Richard Nash, about a huckster-preacher who promises to bring rain to parched fields and love to equally thirsty women, seems eminently suited to Harrelson's wicked talents. **Jayne Atkinson** plays the spinster who capitulates to his guerrilla courting.

Waiting in the Wings

Lauren Bacall, who hasn't set foot on a Broadway stage in more than seventeen years, resurfaces at the Walter Kerr in **Noël Coward**'s comedy about an octet of exquisitely bitchy stage divas in a retirement home. **Rosemary Harris**, **Elizabeth Wilson**, and **Patricia Conolly** help round out the coven; performances begin December 3.

So long, Sally: Kristin Chenoweth in *Epic Proportions.*

Scent of the Roses

Julie Harris, a grande dame who's always onstage and actually has *more* than enough Tonys for all of the brothers Baldwin, comes roaring back for **Lisette Lecat Ross**'s drama about art, memory, and politics in South Africa. Previews begin November 28 at the Belasco Theatre.

Dame Edna: The Royal Tour

Dame Edna, a grande dame of a very different breed—she's a he—flies in from London, bringing all her draggy voluptuousness to the Booth Theatre, Broadway's *intime* space of choice for one-person shows. Previews begin September 14; boas encouraged.

Amadeus

Too many notes! **Peter Hall** directs a revival of the **Peter Shaffer** play, with **Michael Sheen** as the prodigious, libidinous composer and **David Suchet** as the Iago who envies him. Previews begin December 7 at the Music Box Theatre.

Wrong Mountain

And in the tentative-but-we're-rooting-for-it department: **David Hirson**'s new comedy about a playwright who bets his wife's ex-husband $100,000 that he can't write a good play—and loses—is currently slated to preview in early December at a theater to be announced. We wouldn't bet the same amount that the play will open on time, but hope springs eternal . . .

OFF BROADWAY

Two songful offerings look very promising: At Playwrights Horizons, **Richard Nelson**'s adaptation of *James Joyce's The Dead* begins a six-week run on October 1, and just down the street, *Shockheaded Peter,* a British "junk opera," makes a two-week stop at the New Victory Theatre starting October 14. The former features a magnificent cast, including **Blair Brown**, **Stephen Spinella**, and **Christopher Walken**, plus the plaintive Irish melodies of **Shaun Davey**. The latter, an adaptation of Hoffman's Struwwelpeter ("Slovenly Peter"), is a gleeful bloodbath in which all the young protagonists are systematically killed (by fire, starvation, cutlery). Bring the kids!

More highlights of the season: At the Public, look for **Tina Landau**'s *Space,* a drama about science and faith, on November 16, and **Andrei Serban**'s staging of *Hamlet,* starring the impeccable **Liev Schreiber**, on November 23.

Pulitzer winner **Marsha Norman** tests out her newest, *Trudy Blue,* about a Manhattan woman besieged by thousands of voices in her head. (Though really, what Manhattan woman isn't?) Previews November 16 at MCC Theater.

The Manhattan Theatre Club will present *Y2K,* **Arthur Kopit**'s techno-psycho-thriller about a hacker who bores through cyberspace and into a young couple's lives; **James Naughton** stars. Performances begin November 9 at the Lucille Lortel Theatre.

On its small stage, Lincoln Center Theater will offer *Contact,* a dance-theater work by **Susan Stroman** and **John Wei-**

graphs: left, Lois Greenfield; top, Joan Marcus; right, Michael Lamont.

dman previewing September 9 (watch for the twinkly toes of **Karen Ziemba**). *Morning, Noon and Night*, a monologue about domestic life by **Spalding Gray**, will run on its large stage on down nights of *Marie Christine*. Previews begin October 31.

First course at Naked Angels: *Shyster*, a new comedy starring **Annabella Sciorra** and **Fisher Stevens** about the frictions between the son of a slumlord, his sister, and a young black tenant in their father's building. Previews November 12 at the Blue Heron Theatre. Second course at New York Theatre Workshop: **Claudia Shear**, blown sideways back to where she started, goes *Dirty Blonde* in her new show about a girl, a guy, and Mae West. Previews begin December 10.

MORE NEW PLAYS

If the **Brian Friel**–athon from last summer's Lincoln Center Festival left you pining for more, *Give Me Your Answer, Do!* may be just the ticket, previewing September 10 at the Gramercy Theatre. (Added cast bonus: **Joel Grey**.)

Douglas Carter Beane, a founding wag of the Drama Dept. and author of *As Bees in Honey Drown*, comes back to the Greenwich House Theatre on September 14, riding crop in hand, with *The Country Club*, a comedy about burned-out Wasps in their thirties. (Cast bonuses: **Cynthia Nixon**, **Amy Sedaris**.)

Donald Margulies, the twice-almost-Pulitzered author of *Sight Unseen* and *Collected Stories*, has just completed *Dinner With Friends*, a comedy about maintaining friendships in the age of rampant divorce. Previews begin October 21 at the Variety Arts Theatre.

Face it: ***Shockheaded Peter.***

Michael Mayer, more sought-after th days than a corner office *chez* Con Nast, directs *An Almost Holy Pictu* **Heather MacDonald**'s play about a pri turned groundskeeper whose faith is c tinually put to the test, and *True Hist and Real Adventures*, **Sybille Pearson**'s p about a Scottish girl's search for Calam Jane. **David Morse** plays the defrocked l of the former, which begins previews (tober 5 at a theater to be announc **Kathleen Chalfant** plays the gun-toting he ine of the latter, which begins previe November 17 at the Vineyard Theatre.

Joe Mantello stages *Adam Baum and Jew Movie*, **Daniel Goldfarb**'s new p about the reluctance of Hollywood *ma ers* to make movies about their own during the first part of the century. **Liebman** stars; performances begin N vember 8 at the McGinn/Cazale Theat

And finally, a second coming: A revi of *The Vagina Monologues*, **Eve Ensl** ode to nappy dugouts, fannyboos, tw etc., starts previews at the Westside T atre on September 21.

RETROSPECTIVES

The Signature Theatre Company d cates its season to the work of **Maria I Fornes**, with one-acts *Mud* and *Drown* previewing on September 14. The lantic Theater Company, meanwhile, c brates its fifteenth anniversary wit **David Mamet** marathon starting with acts *The Water Engine* and *Mr. Ha ness* on September 29.

FOR KIDS

Start dialing! For two weeks only, the N Victory Theater presents the eclectic sh of **Tomáš Kubínek** in *The Maestro Retu* The last time he was here, the Czech-C dian comedian-magician-musician across the stage, sprouted four extra and balanced a full wine glass on his f head ("So big, I call it my five-head") w playing the ukulele. What next? Pe mances begin November 5. J. SE

CRITIC'S PICK

Stagestruck

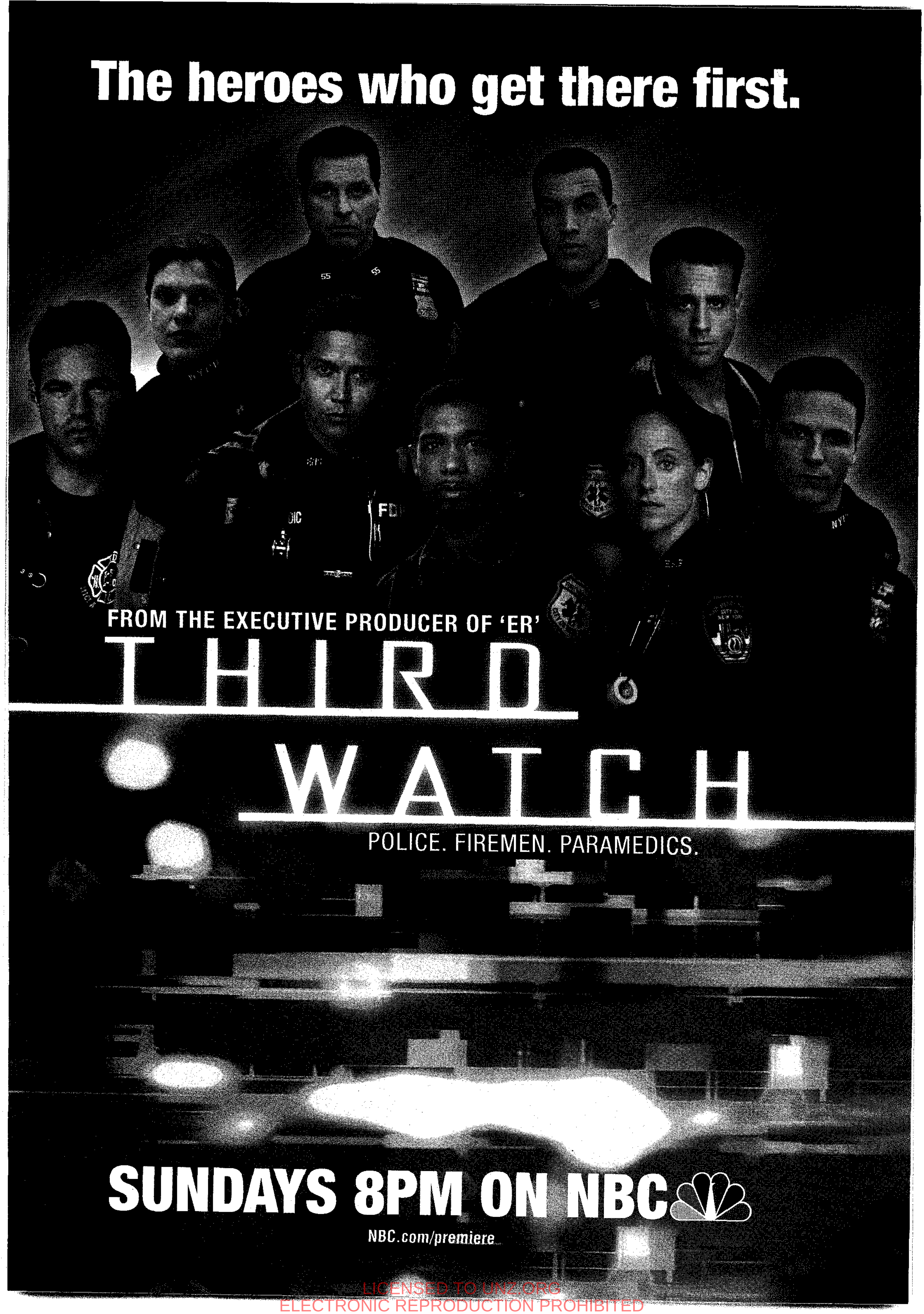
What do Noël Coward and Cole Porter have in common? They were the only major songwriters who were not Jewish. What else? Both will have works on Broadway this season. Yet only Porter's is a musical, **Kiss Me, Kate**, to star Marin Mazzie and Brian Stokes Mitchell; Coward, equally adept as playwright, will figure with his comedy **Waiting in the Wings**. (It being his centenary, there will be musical commemorations elsewhere.) The 1960 play, having its American premiere, will star Lauren Bacall and Rosemary Harris, among other luminaries. Common to the two shows is their show-business theme. *Kate* is about a married pair of musical-comedy stars, performing a musical-comedy version of *The Taming of the Shrew.* They and their fellow actors have all kinds of romantic and financial problems parallel to or contrasting with their roles in the play-within-the-play. *Waiting* (as adapted by Jeremy Sams) concerns a group of retired leading ladies living in a special retirement home called The Wings. They are a lively lot, joking or bickering, reminiscing or berating the contemporary theater, having spirited song sessions or, as in the case of the two ancient rivals played by Bacall and Harris, a tough time making peace.

The best Noël: Coward returns to Broadway this fall.

Kiss Me, Kate (1948) ran on Broadway for 1,077 performances, is Porter's masterpiece, and has been popular ever since. It contains songs of every stripe, from the sentimental "So in Love" to the saucy "Always True to You in My Fashion," from the rousing, up-tempo "Another Op'nin', Another Show" to the schmaltzy pastiche "Wunderbar." The lyrics often take off from a *Taming of the Shrew* tag, as in "Where Is the Life That Late I Led?," and there is even a farcical novelty number for stagestruck gangsters, "Brush Up Your Shakespeare."

Conversely, *Waiting in the Wings* was an undeserved critical failure that embittered Coward. But 1960 was the time of the theater of the absurd, social-consciousness drama, and experiments with mostly hard-bitten language. Not the moment for elegance and sentiment, drawing-room repartee, or idealization of both the upper and lower classes that Coward excelled at. But the anathematized yesterday has become the nostalgia-inducing long ago, enabling the play to emerge from the wings into a welcoming limelight. JOHN SIMON

Photographs: top, Gavin Ev; bottom, Horst Tappe/Archive P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Boys’ Town

Action **is darker than *Larry Sanders,* savvier than *South Park,* as risqué as *Sex and the City.* And you won’t even need a cable box to catch it. By Ariel Levy**

“I thought, *Come on, you’re crazy! They’re never gonna do it on network,”* says producer Joel Silver, getting all riled up. The first time you see his new show **Action** on Fox, you won’t believe they did. *Action* traces the rocking Hollywood life of film producer Peter Dragon—played with furious manic narcissism by Jay Mohr—and his relationship with Wendy Ward (Illeana Douglas), child star turned hooker turned entertainment executive.

Action was actually born at HBO on the eve of the untimely death of *The Larry Sanders Show.* HBO wanted to replace it with something more globally appealing but similarly in-the-know about the entertainment industry, so Silver, the man behind such major hits as *The Matrix* and *Lethal Weapon,* was enlisted, along with *Sanders* writer-producer Chris Thompson, also a veteran of such classic network sitcoms as *Laverne & Shirley* and *Bosom Buddies.* As Mohr puts it: “This show is written by someone who is more in the loop than I am and produced by someone who *is* the loop.”

At the time, Thompson was signed with Columbia TriStar, and when they began negotiating with HBO, the deal quickly dissolved for the usual Hollywood reasons (timing, money, logistics). The show had to either die or be shopped elsewhere. “To be perfectly honest, initially we gave it to Fox simply as a bargaining tool,” Thompson says. But it was the first script to come across Doug Herzog’s desk when he took over at Fox after leaving Comedy Central (where he’d put *South Park* on the air, inciting mass hysteria and much tiresome debate about “pushing the envelope”).

“I said to him, ‘The whore can’t become a ballerina,’ ” says Thompson. “These aren’t cuddly people; they’re monsters. And I wanna use the language I hear. Are you ready to have the most outrageous show on television?”

“I told him, ‘Yeah,’ ” says Herzog. “ ‘If it’s the funniest.’ ” (He admits, however, that after he gave them the green light, he had some doubts about his ability to push the show through: “I was panicking: Will Fox really take it? Am I gonna piss off *Joel Silver?*”)

“The only thing they did,” Silver says proudly, “was bleep out the curses!”

So *Action* started as a concept, became a script, and then got bought, in what would seem a natural progression but is actually a reverse-order process for Hollywood. “Trust me, that’s not the way it usually works,” says Thompson, “and I think it has a lot to do with the quality of the show.”

In the first episode, Dragon has just released *Slow Torture*—$150 million worth of summer crud that features Harvey Keitel pummeling Winona Ryder’s face with a tire iron. In addition, Dragon’s underling Stuart has mistakenly bought Adam Rafkin’s screenplay instead of Alan Rifkin’s. “Adam Rafkin, Alan Rifkin, they’re very similar,” Stuart whines. “Why are so many writers Jewish?”

“Are you telling me we just spent a quarter of a million dollars,” Dragon bellows, “and we got the wrong Jew?”

Later in the episode, Wendy Ward will slide her

PHOTOGRAPH BY DEBRA DIPAOLO

The players: From left, writer Chris Thompson, actress Illeana Douglas, producer Joel Silver, and actor Jay Mohr, all in on the *Action*.

hand down Keanu Reeves's pants to say hi to "little Keanu," and Dragon's gay billionaire boss—now husband to his ex-wife and stepfather to his spoiled daughter—will emerge from the shower and intimidate him by simultaneously rejecting a pitch and exposing his enormous penis. ("It's always the short guys," Wendy tells him comfortingly.)

Silver's experiences as a movie *macher* are the loose inspiration for Dragon's character. "Yeah, a little of me sneaks in," he understates. "The film-world stuff hopefully adds some excitement to our show: If you go to a movie and your date has her hand in the pants of the guy next to you, it's funny! It's a funny gag! But if the guy is Keanu Reeves, then it's even funnier, right?"

Sure, *Action* has going for it the frisson of celebrities playing themselves, and it seems that no one can get a long enough look at life in that most glamorous of industries, but what also sets the show apart is the level of talent behind it. "I had been doing a lot of indie films," says Mohr, "and Joel Silver said to me, 'What do you want to be? Parker fucking Posey?' This was like the funniest thing I'd ever read, so where would I get balls big enough to turn down an opportunity like this?"

Illeana Douglas's role was written with her in mind, but she had reservations about playing a prostitute on network TV. "I was leery when it moved to Fox," she says, "because my focus as an actress has been women's stories," like *Grace of My Heart* and *To Die For.* "I didn't feel that this channel was particularly, um, woman-friendly. But with television, at a certain point you just have to take some chances.

"The thing that redeems my character is that while she's a little lost, she's also the moral compass of the show, so she can't just be played for crass laughs."

Unless you gave up media for Lent, you will have heard the considerable clamor about so-called gross-out humor epitomized by the sex-with-pastry scene in *American Pie,* and many have already rushed to lump *Action* in with the lot—a notion that offends Doug Herzog. "When I hear that stuff about gross-out humor from people, I'm like, did they even watch this show?" he asks. "This has nothing to do with *American Pie* *South Park,* which I like for different re sons." From Mohr's perspective, "sittir and staring at that guy's thing for half day was the only element of gross-ou but the viewer is spared that becau they use my head as a shield."

Despite the pilot's preoccupation wi penises, the show is shocking more b cause it's scabrous and subversive tha because it's disgusting. But in Hollywoc as in high school, quality and populari do not automatically go hand in han and there's no guarantee that a mai stream American audience will get the jokes, let alone laugh at them. You nev know, though—even a seasoned soldi like Silver can be surprised by an auc ence. "Our idea with *The Matrix* was do something smarter and more articula with an action film, and I worried peop would reject that," he says. "It ended being by far the most successful movie my career." He gives a little snort a says, "Hey, look, I think audiences a ready for this, but if no one watches then we're all schmucks."

Please. We know from cable. We're *rea*

The Gotham Files

Filmmaker Ric Burns captures 400 years of roiling New York history for public television.

Ric Burns has devoted the past six years almost exclusively to his twelve-hour, six-part documentary about the city, aptly titled **New York: A Documentary Film**, the first five parts of which air in November on PBS (November 14–18 at 9 P.M.; Channel 13). The series spans nearly 400 years, chronicling the rise of New York from a Dutch trading outpost to, as Burns calls it, "the greatest human achievement yet." Included in its footage are everything from archival photos dating from the Civil War to sweeping shots of the city today. You'll also hear the observations of more than 70 people, ranging from Daniel Patrick Moynihan on moving the federal capital in 1790 from "its natural site in Manhattan" to Washington, D.C. ("a swamp on the banks of the Potomac which turns malarial in April") to Fran Lebowitz on New York's reputation for unbridled opportunity ("The West was the place of greatest opportunity if you were going to be a rancher . . . but say you weren't?").

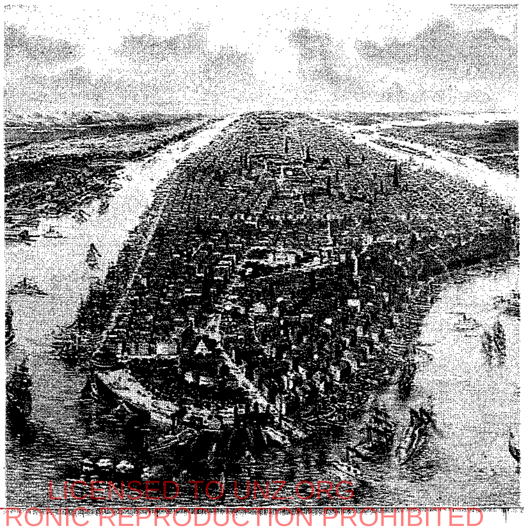
"You look at this tremendous concentration of human energy that's so vast as to be almost overwhelming," Burns says. "The question is, where did that come from?

"The most startling thing about New York is that there *is* a story," he continues. "It's the story of America rising before people knew to call it America. It's the story of the two principal forces in American life, capitalism and democracy, surging out of the harbor, over four centuries, converging, sometimes conflicting, but alw creating together this tremendous transforming, ultimately extrem creative, ultimately extremely hopeful human culture."

The four centuries covered include such expected (and un pected) watershed moments as the building of the Erie Can linking the Hudson to points west and establishing New Y Harbor as the country's key point of entry. ("The geography G had given New York," says Burns, "was transformed by the ge raphy man, or De Witt Clinton, gave New York"); the Trian Shirtwaist factory fire ("Every major idea and political policy t had to do with a caretaker government . . . came out of the stre of New York spectacularly in the aftermath of the Triangle Sh waist factory fire"); and the birth of the preservation movem during the reign of Robert Moses (was the first time in the history of N York that people were essentially s ing no to transformation and yes history").

Given all the time spent on the s ject, has Burns had his fill of New Y "I feel like there's so much *more* to c he says. "New York can withstand most detailed and unflinching insp tion. In fact, the more detailed and more unflinching, the more your app ciation of human reality comes i focus."

SAM GROE



Battery-operated: An 1865 lithograp Manhattan, from Ric Burns's *New Yo*

Photograph courtesy of New-York Historical Sc

TELEVISION

MONDAY

Ladies Man

CBS, 8:30 P.M.) "I do not hate women!" immy (**Alfred Molina**) repeats like a mantra hroughout the first episode, but after vatching it, I do. When he's not getting niped at by his annoying wife, Donna—layed by **Sharon Lawrence**, who looks to be bout fourteen months pregnant—he is ending off gripes from younger daughter Vendy, who wears a hat that says WENDY nd is so generally unbearable she makes ne nostalgic for Punky Brewster. Somemes Jimmy's trashy cocktail-waitress exvife shows up to add her ire to the mix, nd then there's his nagging mom played y **Betty White** and his brassy southern other-in-law **Dixie Carter**, who doesn't em to mind playing the same caricature ver and over again. The only bright spot **Stephen Root**—who is so funny, it doesn't em to matter how bad his lines are.

The Parkers

JPN, 8:30 P.M.) **Brandy** herself narrates e first *Moesha* spin-off, about a mother-ughter team fond of dressing up as hetto-fabulous Doublemint twins." other (**Mo'Nique Imes**) follows daughter **ountess Vaughn**) everywhere, including llege. Boundary issues ensue.

Grown Ups

JPN, 9 P.M.) It's hard to believe **Jaleel** **ite** is no longer Urkel but a grown-up rporate widget who's best friends with chubby white guy in a basketball jersey, t here he is in this silly take on dating, arriage, and friendship. Expect lots of *ree's Company*–esque misunderstandgs about sex and genitals.

Family Law

BS, 10 P.M.) What happens when Lynn lt's (**Kathleen Quinlan**) husband and law rtner leaves her for another woman who 't young and pretty but Lynn's middle-ed best friend? Well, for one thing, Lynn ips down to a very dicey bustier-and-ong outfit and parades around her ofe ranting about leg lifts. Then, more imbably, this high-powered L.A. attorney es on broke clients like the recovering-ck-addict mother who once sold her s' Christmas presents for drug money l hires everyone who pops out of the odwork: an ambulance-chasing televin-commercial slickster named Rex and ick (played, of course, by **Dixie Carter**!) who has seen *The First Wives Club* so often she says things like "I hate men, and I play very dirty." Yikes! Hide your sons, and send your money to Switzerland.

TUESDAY

The Strip

(UPN, 9 P.M.) Plenty of sex and violence in Vegas, where, apparently, people are wont to say things like "There will be friction—I don't care how much juice your boss has." And friction there is, for "private security consultants" Elvis and Jesse, who used to be cops but now need to make some fast cash to deal with gambling debts. Great moment in feminist TV history: A female contortionist is strapped into weird, S&M–like bindings and made to wear a dog's choke collar for no apparent reason before being shoved down an air shaft to wriggle and writhe and tinker with casino cameras.

The Mike O'Malley Show

(NBC, 9:30 P.M.) O'Mals and his pal Weasel live together in New Haven, and boy oh boy, do they love hockey! You'll never guess what they realize when their other friend Jimmy decides to get married: We're not getting any younger, and no ladies love us. Stay tuned to see if O'Malley can woo back his erstwhile best gal Shawna and drag himself out of the mire of sitcom maleness.

Judging Amy

(CBS, 10 P.M.) Amy (**Amy Brenneman**) faces many challenges after leaving her husband in New York to move in with her mom (**Tyne Daly**) in Hartford and become a superior-court judge: how to make her excruciatingly cute daughter happy, how to absorb the endless demands and denigrations of her unyielding mother, and how to put together an outfit that strikes just the right note between respectable member of the judicial system and sexy tootsie.

MTV Downtown

(MTV, 10:30 P.M.) An oh-so-late-nineties cartoon in which multiethnic slackers with names like Chaka, Mecca, and Goat inhabit a murky East Village. The show is based on interviews with *real live Village people,* and indeed there is something deadpan and dead-on about characters like 24-year-old Alex, who fetishizes comic books and action figures, works at a copy shop, and ogles Goth chicks. Whether you want to see him on TV as well as on St. Marks Place is your call.

Here come the—oh, you know: CBS's *Judging Amy* star Amy Brenneman.

WEDNESDAY

Work With Me

(CBS, 8:30 P.M.) Poor Jordan (**Kevin Pollak**) doesn't make partner at his fancy Wall Street law firm, so he throws things at the boss, burns his files, and decides to start working with his perky wife, Julie (**Nancy Travis**). This may or may not ease the pressure on their respective assistants, who are secretly messing around, and that's about as dramatic as the conflict gets.

Get Real

(Fox, 9 P.M.) Recast *The Wonder Years,* set it in the late nineties, and you've got yourself *Get Real.* All of the characters get to narrate the show from their own perspective this time, but our primary guide is, at least at the start, a bright, contemplative preteen boy worried about his family's troubles and his own chances at seeing/touching a real boob. Meanwhile, Mom is a party planner who can organize anyone's good time but her own as she struggles to keep a little love in her marriage, a little connection with her smarty-pants daughter, and a little control over her obnoxious older son, who crashes cars and sneaks girls in for sleepovers.

Roswell

(WB, 9 P.M.) From veterans of *The X-Files* and *My So-Called Life* comes this swell, spooky show about Liz (**Shiri Appleby**), who is happily going about her teenage business waiting tables in Roswell, New Mexico, in a uniform with the universal alien symbol

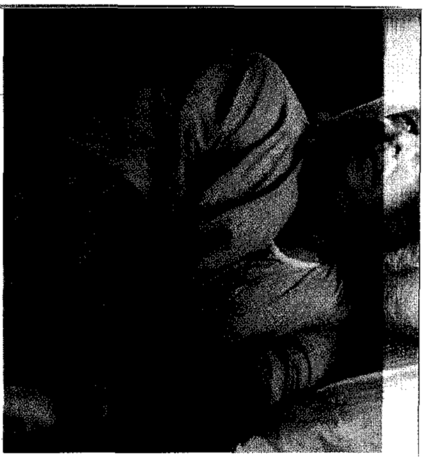
ograph by Monty Brinton.

stitched on it, when blam! she gets shot in the tummy. Fortunately for her, Max Evans (**Jason Behr**), the boy she fancies, happens to be there, and happens to be an alien with magic healing powers. This gets Max in trouble with the other aliens, who are identifiable only in that they consume a great deal of Tabasco sauce and are very, very attractive. Tune in to find out whether Liz will dump the sheriff's dull (albeit human) son and try out romance with an e.t. before the shrewd, steely-eyed sheriff (**William Sadler**) and his long-haired deputy expose the mutants.

THURSDAY

Manchester Prep

(Fox, 8 P.M.) After one too many naughty stunts, Sebastian Valmont is booted out of his prep school, just in time to move in with his rich, icy father, who has married seductive **Mimi Rogers** and lives in an improbably large house in Manhattan. Unfortunately, Mimi has a horrible, sexy, bitchy daughter, Kathryn, who will be Sebastian's new classmate at Manchester Prep, where she is student-body president and on the side runs a secret society for students of "affluence and popularity" who get the school's coat of arms tattooed on the backs. Um, if you say so.



Here today, gone tomorrow: John Goodman briefly of *Now and Again.*

Wasteland

(ABC, 9 P.M.) If you can't wait for Felici
to graduate, you can just watch *Wast*
land now to see self-involved twent
somethings obsessing about their nasce
careers, their inability to get laid, and
on. For example, blonde and delicious l
tle Dawnie (**Marisa Coughlan**) is fighting
uphill battle to be deflowered before s
turns 30 (as if) and writing a thesis f
grad school about how people in th
twenties undergo a second coming-of-a
Brought to you by **Kevin Williamson**, t
creator of juicy recent additions to t
young-adult entertainment canon li
Dawson's Creek and *Scream*.

Stark Raving Mad

(NBC, 9:30 P.M.) The boy from *Doo*
Howser, M.D. (**Neil Patrick Harris**) is
book editor—is there nothing this pre
cious young man can't do?—but thir
get a little hairy when he's moved fr
working on romance novels to nurtur
the temperamental talent of a nutty h
ror writer who loves nothing more th
frightening the bejesus out of Doogi
sorry, Henry—by pretending to jump
the balcony, etc. (think Stephen K
meets the Marx Brothers). Henry ca
handle all these thrills and chills, so
manages to get a new author, but
know what? He misses the macabre k
after all.

FRIDAY

Louis Theroux's Weird Weekends

(Bravo, 8 P.M.) **Louis**, the son of wr
Paul and a thoroughly charming ne
Brit in his own right, is our guide on
its to militia encampments, porn-f
sets, and other enclaves of freaky Am
cana. He has a knack for connecting w

CRITIC'S PICK

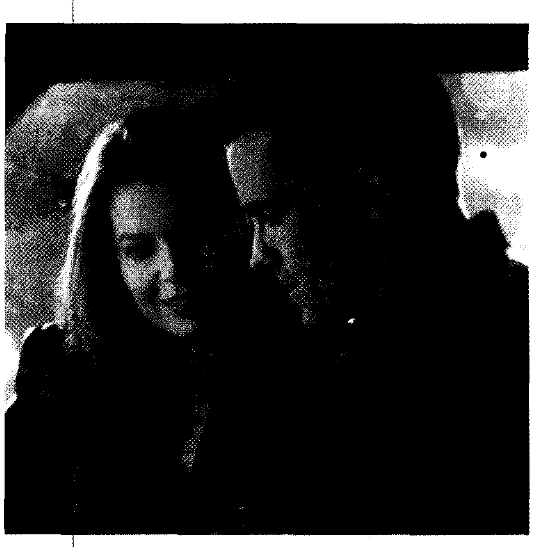
Our So-Called Lives

Swimming against a TV-teen tide of angst, horniness, and Cobain abuse (after seeing *Dick* at my local multiplex, I am persuaded that we'll know the ultimate truth of Watergate only after a two-hour episode of *Buffy the Vampire Slayer*), at least one new dramatic series on ABC and another on NBC promise adult entertainment—entertainment, to boot, without ambulance sirens, courtroom theatrics, emergency-room dismemberments, or alien Triffid serial killers.

I happened not to care much in the late eighties about *thirtysomething*'s supermom Hope, sensitive Jewish Michael, blonde Nancy, bearded Elliot, redhead Melissa, long-haired Gary, and careerist Ellyn, or about the way they played parent like mud volleyball and Laser Tag. And the new, successor Marshall Herskovitz–Edward Zwick series, **Once and Again** (Tuesday, 10 P.M.; ABC) deserves all the fortysomething jokes to which it is predestined (yes, indeed: a Seventh Fleet of navel gazing). Yet single parents Sela Ward (*Sisters*) and Billy Campbell (*The Rocketeer*) are recognizable as people you'd run into at a PTA meeting or the hardware store, and, if not quite old enough for the CBS schedule, sufficiently grizzled to have voted in six presidential elections. Sela's ex-husband is a vile human being, while her high-school daughter has problems with weight and self-esteem. Bill's ex-wife is a much nicer person if rather a control freak ("she blames global warming on the divorce"), while his hunky high-school son has problems finishing his homework. The kid stuff feels right, as we'd expect from the producers of *My So-Called Life*. And that first kiss is genuinely nice.

Whereas **The West Wing** (Wednesday, 9 P.M.; NBC), from Aaron Sorkin (*Sports Night*) and John Wells (*ER*, *China Beach*) is so much more than we'd happily settle for that it amounts to an amazement. We not only get a president we actually like (Martin Sheen), but all the president's men and women are frantically interesting as well. Add some politics—even, gasp, liberal politics—and you get enough friction for static cling. I don't want to give away too much of Sorkin's razor-sharp pilot, but *The West Wing* goes immediately for broke: Cuban refugees, condoms in the schools, a pro-choice presidential daughter, anti-Semitism, and the Torquemada Christian Right. It's very fast, very smart, as slick as *Murphy Brown* at its best, and as deliriously inclined to surprise arias of anger and scruple as Dixie Carter when she got her dander up on *Designing Women*. I like it so much it probably won't last through Thanksgiving.

JOHN LEONARD



***Once and Again*'s Sela Ward and Billy Campbell.**

Photographs: top, John Clifford; bottom, courtesy AI

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even the weirdest of the weird, thus providing us with surprisingly intimate peeks at their lives and some good yuks in the process.

Love and Money

(CBS, 8:30 P.M.) This thoroughly old-school comedy features the Super (Brian Van Holt), who lives in the basement with his dad, the Doorman (Brian Doyle-Murray), and steals the heart of the Rich Girl (Paget Brewster), who was about to get married up in her penthouse to the Princeton Guy. Every character is a shameless cliché, including Swoosie Kurtz as the champagne-swilling mother of the non-bride, but the show is so unpretentiously eighties, it's sort of weirdly charming.

Now and Again

(CBS, 9 P.M.) Not to be confused with *Once and Again* or *Time & Again*. Poor **John Goodman** can't convince his wife to sleep with him, doesn't get the promotion he's worked twenty years for, and to top it all off, he gets killed by an F train. Or mostly killed. Somehow, a special secret government team gets his brain and puts it into the body of a hunky Frankenstein whom they've cobbled together from various almost-dead parts. In exchange for the gift of life, he must never speak to his family (fat chance), and he will be sent to combat terrorists like the terrifying elderly Asian man who puts egg bombs in public places across the globe (giving rise to a very freaky sequence on a Tokyo subway complete with ominous, giggling child and blood everywhere). Sadly, the show will lose the irresistible blend of pudge and wit that is John Goodman after the first episode, but the high-action plot and cool cinematography will remain.

Cold Feet

(NBC, 10 P.M.) Take the lonely achiness of *Singles*, mix with the parental-domestic discontent of *thirtysomething*, cook over extremely low heat, and you, too, will get *Cold Feet*. The most sympathetic character is the preverbal baby.

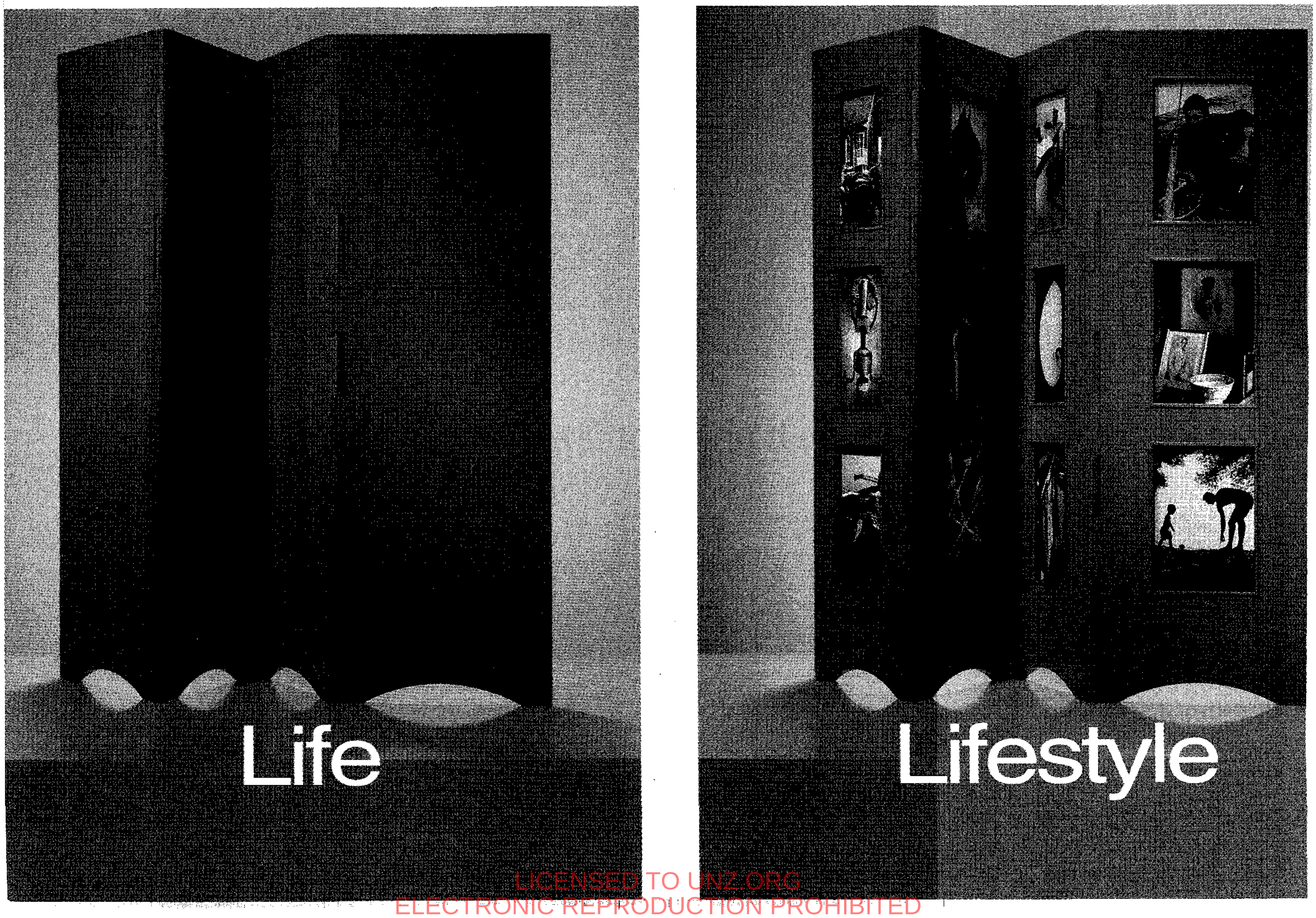
SATURDAY

Freaks and Geeks

(NBC, 8 P.M.) The worst thing about this show is that it reminds you how god-awful high school actually was. The actors

Bad times at Anywhere High: The cast of NBC's *Freaks and Geeks*.

are painfully tiny and gawky and funr looking; the guidance counselor is earnest hippie loser; and Brenda, Kel and Dylan are nowhere in sight. Li many an intelligent middle-class adol cent chick before her, the show's hei ine, Lindsay (**Linda Cardellini**), is stru



ling to make that all-important transi- on from geek to freak, but she is learn- g that the dubious rewards of aban- oning the Mathletes will be watching oner guys play drums and getting lec- res from Dad (**Joe Flaherty**), who is nvinced that the wages of adolescence re death. "There was a girl in our hool who had premarital sex," he arns. "You know what she did on aduation day? She died!"

UNDAY

Malcolm in the Middle

ox, 7 P.M.) Brilliant, pissy little Malcolm **rankie Muniz**) is one of this season's most gaging and appealing characters. He is irritated by his weird mom, who an- vers the door topless and shaves his fa- er's back while the kids are eating eakfast, he has decided that "the best ing about childhood is, at some point it ops!" A fantastic cast manages to make ese unimaginably peculiar lives seem re- arkable instead of ridiculous.

Snoops

BC, 9 P.M.) Sexy **Gina Gershon** and a w other hot people are L.A. private dicks equipped with better gizmos than the local security guards and far fewer ethical restrictions than the real cops in **David E. Kelley**'s latest. As fast-paced as it is far-fetched.

KIDS

MONDAY

Rocket Power

(Nickelodeon, 8:30 P.M.) New-kid-on-the-block Sam finds out he's not in Kansas anymore when he meets his next-door neighbors Reggie, Otto, and Twister, who are computer-literate skateboarders. Fortunately, they need a new goalie for their street-hockey club, and after a brief hazing, he's in. This nicely animated cartoon is loaded with already-outdated nineties-speak ("Chill, dude, she's gonna blow!"), so you can rest assured you'll still be able to understand everything you'll hear.

FRIDAY/SATURDAY

The Jersey

(Disney, 6:30 P.M.) A group of skateboarding suburban kids resist an eager new member (sound familiar?), in this case a girl named Morgan. Meanwhile, one of the boys has inherited a magic jersey from his dead grandfather that enables its wearer to turn into a famous athlete and participate in big, televised games. A.L.

Unimaginably peculiar: The cast of Fox's *Malcolm in the Middle*.

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Blonde Ambition

With the frank, bawdy *Hard Core,* Lil' Kim cast herself as the Mae West of hip-hop. Now, on her new album, she plans to go beyond the boudoir. By Ethan Brown

Lil' Kim is five feet five in six-inch heels, but she's not afraid of anyone—even Mike Tyson. Fresh off the plane from presenting the "Album of the Year" prize at the Source Awards in Los Angeles, Kim is holding court in a downtown photo studio, riveting a small army of publicists, stylists, and hangers-on with the story of her flirtatious encounter with the notoriously womanizing boxer the night before. Backstage during the ceremony, Tyson walked up to her and said, "Kim, I'm gonna knock you out," the rapper recalls in her high-pitched Minnie Mouse voice. "I was like, 'No, Mike, I'm gonna knock *you* out.' "

The room erupts in laughter, and Kim trains her satiric sights on another target: herself. "Y'all shoulda seen this outfit I had on," she says, kidding with her friends. "As soon as I stepped out of that limo, everyone wanted to shoot me, from the E! Network to the New York *Times.*" The outfit in question? A see-through-and-skin-color ensemble that obscured her private parts with tufts of mink.

In her dress, public life, and frank, foul-mouthed rap music, Lil' Kim has made herself the embodiment of bawdy, acquisitive outrageousness—the materialistic Mae West of hip-hop. *Vogue* praised her as a "one-woman assault on subtle good taste"; "Page Six" chronicles her appearances at parties nearly as much as Puffy Combs's, and rappers like Foxy Brown have borrowed her women-on-top, sex-obsessed style. Along the way—in deft raps about oral sex, expensive automobiles, and the complex relationship between the two—she proved women can be the subject instead of merely the objects in aggressive, street-credible hip-hop.

Three years after the release of her gloriously smutty debut album, *Hard Core,* Kim finds herself as famous for her "ghetto fabulous" style as for her music; today, she's wearing a blonde wig, oversize cop-style sunglasses, a shocking-pink halter top, torn blue jeans, and a thick diamond bracelet (Kim says her style icon is her mom. "My mother used to dress so fly," she says. "She put me onto Fendi bags"). Indeed, those looking for her to repeat the same over-the-top explicitness—*Hard Core* opened with the sound of a man masturbating to a ficticious porno film starring Kim—will be disappointed by her upcoming, as-yet-untitled album, which includes songs about the plague of gun violence and the late Notorious B.I.G. "This album is mostly not sexual," Kim declares, "because I don't think a person can be summed up by one feeling or style." She pauses, looking contemplative. "The real me is on this album—there's a little bit of everything here and that's truer to who I am."

Born and raised in Bedford-Stuyvesant, Brooklyn, Kim (born Kimberly Denise Jones) grew up close to her mother, but her parents divorced when she was 9, and her father, an army-reserve officer and bus driver, won custody. "Me and my father were always clashing," recalls Kim. So she ran away at the age of 14, only to come back a few months later and get kicked out of the house by her father. After that, "I went into the streets doing whatever I had to do to survive," Kim says without a hint of emotion. "I was in the drug game. I always had a boyfriend, though, so I al-

PHOTOGRAPH BY MARC BAPTISTE

Nasty as she wants to be: Lil' Kim.

I went into the streets doing whatever I had to do to survive.

ways had somewhere to stay." She also sometimes stayed with her aunt in a tough housing project in Fort Greene. "She lived right on top of the project's recreation room, and they would have talent shows down there," Kim remembers. "So I would rhyme and even try and D.J. That's where this all started." Eventually, her rhyming caught the attention of neighborhood rapper Christopher Wallace (a.k.a. the Notorious B.I.G.).

Wallace became an instant mentor—"He persuaded me to go all the way with my sexuality on my records"—an eventual boyfriend, and an invaluable music-industry connection. He recruited her to rap with his protégés Junior M.A.F.I.A. on 1995's "Player's Anthem," and her insistent rhyming style and cocky attitude (Kim still refers to herself as the "Queen Bee") made her stand out among the tough-talking female rappers seeking to emulate the gruff style of their male peers.

On *Hard Core*, Kim's in-your-face raunch ("Tell me what's on your mind / When your tongue's in the pussy," she memorably rapped to a lover) raised the bar about as high as it would go, and playful songs like "Crush on You" (a duet with the Notorious B.I.G.) became instant Hot 97 anthems. The music industry manufactured imitators by the truckload, but none could rap with Kim's wit and panache. Like Prince, Kim was a joyous, thoroughly original libertine.

She caused more than her share of controversy: A rumor circulated that Kim had starred in a porno film before becoming a rapper ("I would never do that," she says), and some took Lauryn Hill's "Doo Wop (That Thing)"—with its admonition "Girlfriend / Don't be a hard rock when you really are a gem"—as a put-down of oversexed female rappers like Kim. "I'm the one who did *Hard Core*, and I love Lauryn Hill's music," Kim says. "Listen, there ar a lot of people who love me and love Lau ryn Hill at the same time." She's less char itable about Foxy Brown, who many hav accused of copying her fur-bikini persona "I don't even like to think about her. I'r not trying to be disrespectful, but she ha nothing to do with Lil' Kim."

So with a knowing bat of her long eye lashes, Kim moves the conversation bac to her album, which will feature guest ap pearances by Grace Jones and drag div RuPaul. "After doing *Hard Core*, learned that I have a huge gay following Kim says enthusiastically. "And I lov that! So I had to do a song with RuPaul

Kim also talks excitedly about th clothing line she's launching in 2000- Queen Beetique—and about finding th perfect movie vehicle for her brash pe sona after her brief but memorable ap pearance in the teen comedy *She's A That.* "You know why I liked th movie?" Kim asks. "Because people di n't know it was me." (She was billed Kimberly Jones.) "I've been offered a l of movies," she says, "but I'm just waitir for the movie that'll let me be me."

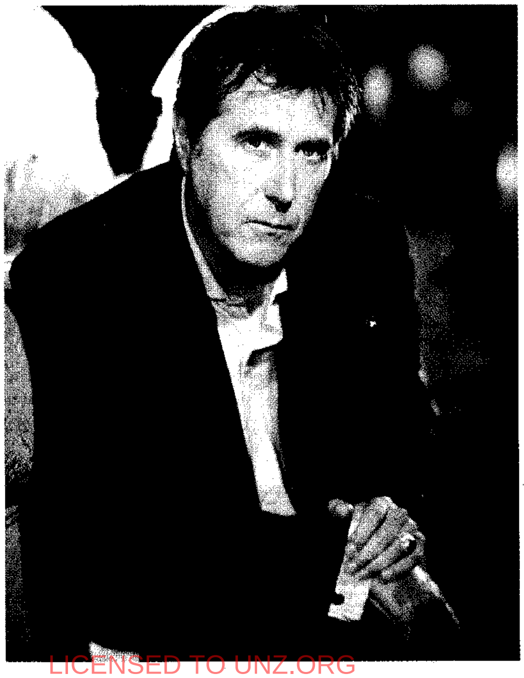
Standards Bearer

He's sitting on a velvet goldmine, but Bryan Ferry only wants to croon the classics.

To Bryan Ferry, Todd Haynes's *Velvet Goldmine* seemed more like a gauzy memory than a glittering dream. "I went to see it with [former Roxy Music bandmate] Brian Eno," says Ferry in an oh-so-proper British accent. "We kept nudging each other when our records came on. It was like, 'Oh! That's a good one!' " Actually, "I don't remember there being such a gay kind of thing," he says, slightly embarrassed. "The thing is . . . I like girls."

Ferry has always set trends—the glacial cool of his seventies solo albums informed the dressed-up Brit-pop of Blur and Pulp even before the pansexual glam-rock of Roxy Music inspired Haynes, Marilyn Manson, and androgyny-obsessed New York clubs like Squeezebox—but he's never been one to rest on his laurels. Nor is *As Time Goes By*, his new album of thirties pop-music standards, an aging hipster's attempt to score with the swing audience. "Is it Brian Swetzer who's doing that?" he asks, professing ignorance of the craze.

Instead, as he has several times before in his career—he covered "Smoke Gets in Your Eyes" and "You Are My Sunshine" on earlier solo albums—he's returning to the classic pop songs that inspired the emotional chill of his own work. "My first solo album had one song from the 1930s, and that was the title track, 'These Foolish Thing Ferry explains. "Ever since then, I've wanted to do an album cor pletely of songs from that period." Such is his devotion to standar like "I'm in the Mood For Love," "You Do Something To Me," a "Easy Living" that his earnest versions retain the phrasing ma famous by crooners like Ella Fitzgerald and Billie Holiday. "Onc got into it, I stopped caring about comparisons, because I was enj ing doing it so much," he adds. "Ther a very obvious romantic flavor that ru through all of the songs, which seer refreshing to me in this cynical age live in."



Sharp-dressed man: Bryan Ferry lounges around on his new album.

Ferry says he finds little new mu that interests him ("I'd rather listen Coleman Hawkins," he says flatly) t he's considering a return to his ro roots with a Roxy Music reunion t next summer—most likely without E along for the ride. "From time to tin I get an inclination to go on the ro again," Ferry says. "And I certainly f it now, but Brian says that there's no ing he would like less than to play liv Ferry pauses a moment and laug "He says he sweats when he thir about it. Maybe we could find a shr to help him." E

Photographs: left, Mike Owen; right, Kim And

᾿OP

,IVE POP/ROCK

Beta Band

)n album, this Scottish outfit's mix of *gt. Pepper*–inspired psychedelia, comi- al guitar-rock, and hip-hop beats is be- uiling; live, it's enthralling. And don't iiss their spoof on Bonnie Tyler's vampy Total Eclipse of the Heart." *(Irving laza, September 9.)*

Maxwell

nce soul music's brightest hope, Max- ell wasted his talent on the New Age eacle of last year's *Embrya*, but his ca- er has rebounded with the slinky single 'ortunate," from the soundtrack to *Life*. nd his fans—at least a couple of whom ive named babies after the singer—will : out in force for his first New York per- rmance in more than a year, swooning at s every move. *(The Theater at Madison uare Garden, September 10–12.)*

Dave Matthews Band

iese blues- and funk-loving Southern- s have always been picked on by critics r their tendency to jam way past cur- v. But amid this year's crop of teeny- ppers and misogynist rap-rockers, this ultiracial band and its affable front in seem like the coming of the Enlight- ment. *(Continental Airlines Arena, ɒtember 11.)*

CMJ MusicFest Opening Night

e marathon CMJ (College Music Jour- l) MusicFest presents music in venues over town from September 15 to 18 l kicks off with an especially strong ;ht of performances from **Jurassic 5** l **Femi Kuti**, the son of Afro-beat leg- l Fela Kuti. *(The Roxy, September)*

[he Chemical Brothers

:k when electronica was the next big ng, the Chemical Brothers crashed *Billboard* Top 20 with the Godzilla- mp beats of *Dig Your Own Hole*. w that the hype has mostly blown r, their subtler follow-up, *Surrender*, n't fared as well commercially. But ike most of their stage-shy peers, the emicals always deliver a live set full ɔsychedelic visuals and block-rockin' ts. *(Hammerstein Ballroom, Septem- 15–16.)*

Soul man: Maxwell brings his lover-man croon to the Theater at Madison Square Garden.

Matador's "A Nice Weekend in New York City"

Celebrate the tenth anniversary of New York's little indie label that could with the edgy rock acts that established them (**Pavement**, **Yo La Tengo**), new groups in the same vein (**Guitar Wolf**, **Chavez**), and the electronica and hip-hop the company has come to embrace (**Red Snapper**, **the Arsonists**). *(Irving Plaza, September 23–25.)*

Celia Cruz

Celia Cruz's more than 50 albums (many on the legendary Fania label) have quite simply defined salsa music. Don't miss the legendary Latin diva when she graces the very small stage of S.O.B.'s. *(S.O.B.'s, October 6–7.)*

Tony Bennett

Thirty years ago, the silken-voiced Tony Bennett was the first pop singer to perform solo at Carnegie Hall. Now, after his MTV-fed flirtation with the pop-culture spotlight, he returns to perform material from his latest CD, *Bennett Sings Ellington/Hot and Cool*. *(Carnegie Hall, October 6.)*

Phish

Like the Grateful Dead, these Vermont nouveau-hippies play marathon live shows, encourage die-hard fans to trade tapes of their concerts, and have a Ben & Jerry's ice-cream flavor named after them. The two groups also share a willingness to experiment onstage as well as a cultlike following: The uninitiated may be bored stiff. *(Nassau Veterans Memorial Coliseum, October 7–8.)*

Jonathan Richman

Unlike other aging rockers, Jonathan Richman has never pandered to audiences with nostalgia-heavy sets. And whether he's singing about highways, art museums, or lesbian bars, he's remained one of the most engaging voices in pop. *(Knitting Factory, October 14–16.)*

Elton John

Given his recent filing for bankruptcy, Elton John's two-night stand at Madison Square Garden could be billed as a benefit concert—for himself. But true fans of Sir Elton will be happy to know that this isn't one of his guest-artist-clogged live gigs, like his stints in the eighties with George Michael. This time out, the "Rocket Man" will be flying solo. *(Madison Square Garden, October 15–16.)*

Ricky Martin

His English-language debut landed Latin music on top of the charts and him on numerous magazine covers, but Ricky Martin has yet to show whether he'll captivate in concert the way he did in his star-making Grammy performance or fall into the lunk-headed persona that shows through in his latest video. *(Madison Square Garden, October 28–29.)*

LIVE JAZZ

David Murray Octet

David Murray has blown minds for more than twenty years scaling the upper registers of the tenor sax, and his avant-jazz—the high-register noise that critic Lester Bangs once called "skronk"—should be in fine form at this subterranean nightspot. *(Iridium, September 28–October 3.)*

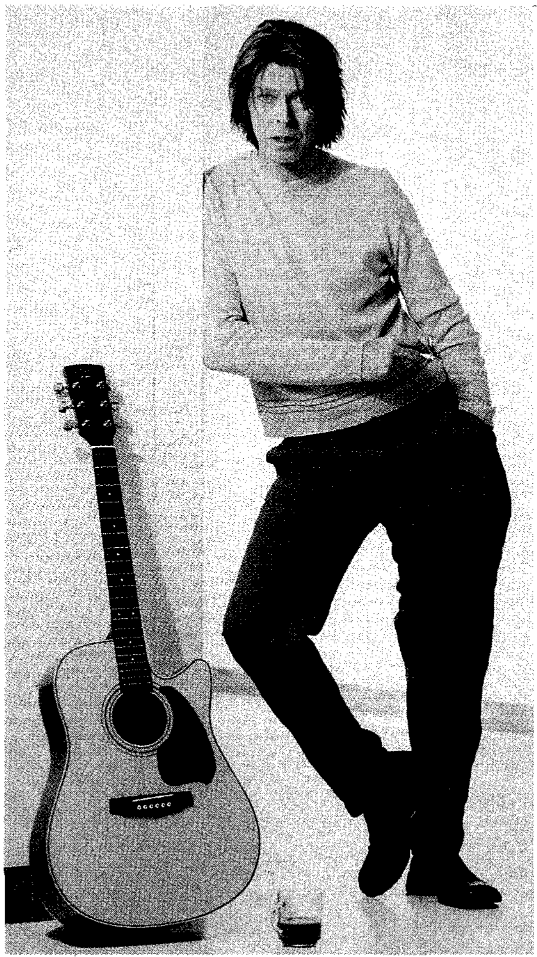
Jimmy Smith Trio

In the fifties and sixties, Jimmy Smith revolutionized the playing of the Hammond organ; in the nineties, his "Root Down" was sampled by the Beastie Boys. And unlike other jazz players of that era, Smith has soaked up a panoply of influences from funk to blues to southern soul. *(Iridium, October 12–17.)*

"Sphere"

Featuring Kenny Barron, Gary Bartz, Ben Riley, Buster Williams Originally a Thelonious Monk–tribute band, Sphere has evolved into a jazz powerhouse of its own. Whether they're resurrecting Monk classics or performing their own material, Sphere's virtuosity is nearly unparal-

ɔus page: hair by Diaone Alexander, represented by Monica Cottman; makeup by Nzingha, represented by Debra Martin;
g by Pierre Cortez, represented by Area 51. Black-and-white *bustier* by Giverney Couture, skirt designed by stylist



***Hunky Dory* days are here again: David Bowie's latest new look.**

leled. *(Village Vanguard, November 30–December 5.)*

RECORDINGS

The Notorious B.I.G.

Born Again Posthumous Tupac Shakur albums have become as predictable as Rolling Stones reunions, but fans are still waiting to hear leftover tracks from the Notorious B.I.G. *Born Again*, which was assembled by Puff Daddy and a team of Bad Boy A&R men, features outtakes and revamped material from the rapper's tragically shortened career. *(Bad Boy/Arista, September 7.)*

Dr. Dre

The Chronic 2001 Earlier this summer, former Death Row Records CEO Suge Knight took the "Chronic 2000" title Dr. Dre was planning to use for his long-awaited comeback. The producer should have more luck with the album itself, which revisits the funky hip-hop turf Dre all but invented, with a little help from rappers Eminem and Snoop Doggy Dogg. *(Interscope, September 7.)*

John Popper

Zygote Blues Traveler frontman John Popper is known for his harmonica solos, but his first solo album is subdued and folky; it sounds like Popper has been brushing up on his Cat Stevens. *(A&M, September 7.)*

RUN-DMC

Crown Royal A decade after their reign ended, the self-proclaimed "Kings of Rock" are trying to regain the throne. This time, they're trading the religious rap of their last, failed comeback for the good-natured braggadocio that made them famous in the first place. *(Arista, September 14.)*

Mos Def

Black on Both Sides Mos Def is the self-deprecating half of the New York underground-hip-hop duo Black Star, and his solo singles, like "The Universal Magnetic," are full of loopy fun. At a time when hip-hop is full of humorless gangsters, his solo debut album should be a breath of fresh air. *(Rawkus, September 14.)*

Ronnie Spector

She Talks to Rainbows The former Ronettes front woman had girl-power long before it was cool, so her album of classic rock covers should fit right in on the riot-grrrl-powered Olympia, Washington–based independent label Kill Rock Stars. *(Kill Rock Stars, September 14.)*

Ol' Dirty Bastard

Nigga Please ODB's arrest record is mu better known than his music, which is shame, because this Wu-Tanger's 19 solo album *Return to the 36 Chambers* one of the most off-kilter hip-hop albu in history. In case you think ODB has lo his power to surprise, his follow-up i cludes a Billie Holliday cover. *(Elektr September 14.)*

Terror Squad

Terror Squad the Album This Wu-Ta Clan–like hip-hop supergroup boasts t bona fide stars—Fat Joe and Big Punish Weighing in well over 200 pounds, each a literal hip-hop heavyweight, and Pu jocular persona should perfectly balan out Joe's Mafia-don image. *(Atlantic, S tember 21.)*

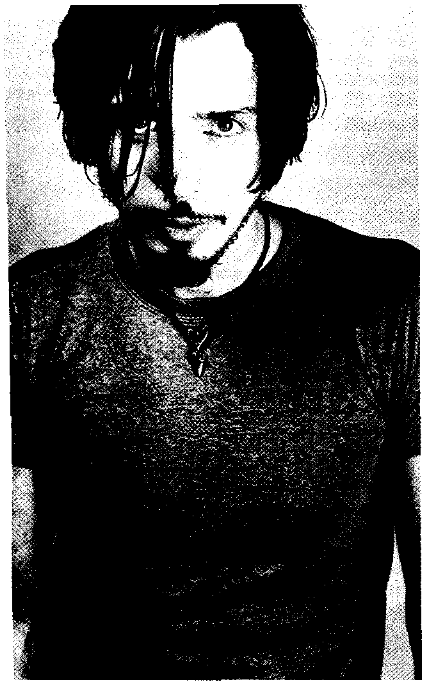
Tori Amos

To Venus and Back The enigmatic Am has always been equally at home wi the New Age piano vamps of Kate Bu and the gargantuan riffs of Led Z pelin. Here's hoping one track, "Glory the 80's," celebrates the singer's pre ous life as a hair-metal diva. *(Septem 21, Atlantic.)*

Nine Inch Nails

The Fragile Trent Reznor hasn't relea an album for five years, but if his n single "Starfuckers, Inc." is any indi tion, he's still just as sleazy and bent of shape. (*Interscope, September 21.*

Rebel music—the next generation: Julian, Stephen, and Damian Marley.



ack-hole son: Chris Cornell breaks the unge habit.

Chris Cornell

phoria Morning As the singer of ›undgarden, Chris Cornell made grunge andiose on songs like "Black Hole Sun." :arly three years after the demise of the nd—and several more after the death grunge—Cornell is coming back with a ikingly slick collection of stripped-wn rock. *(A&M, September 21.)*

Ben Harper

'n to Shine Singer-songwriter Ben Har- : has always mixed folk, rock, and lta blues, but his fourth album makes : blend more commercially palatable. *rgin, September 21.)*

Sting

nd New Day After trying on everything n reggae to jazz fusion, former Police-n Sting returns to world-music-influ-ed pop. Since it's a late-1999 release n a New Ager, there are meditations on millennium ("A Thousand Years") and sings on what the future will bring ("To-rrow We'll See"). *(A&M, September 28.)*

Marc Anthony

c Anthony Ricky Martin conquered the *board* charts in the name of Latin pop, now it's Marc Anthony's turn to fight own battle—this time in the name of nentic Latin music. Expectations—h creative and commercial—are high. *lumbia, September 28.)*

graphs: top, Frank Ockenfels; bottom, Danny Clinch.

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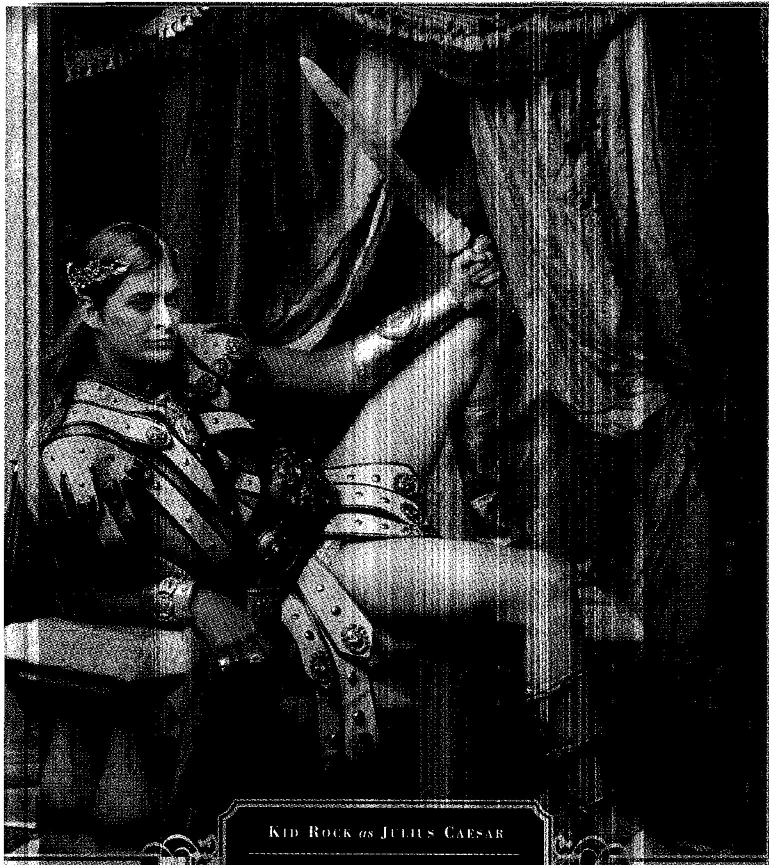
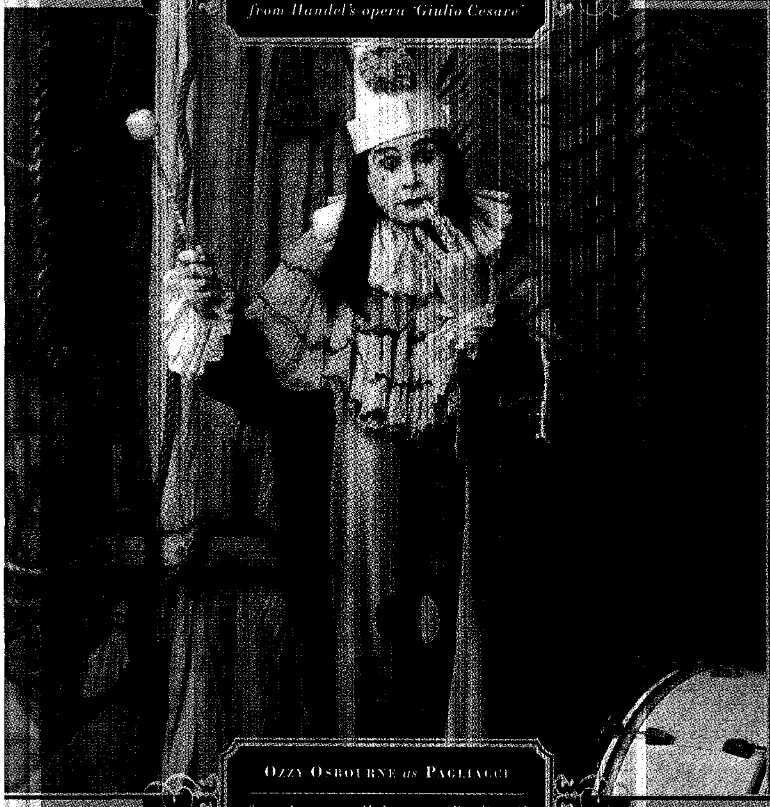


KID ROCK *as* JULIUS CAESAR

from Handel's opera 'Giulio Cesare'

DAVID BOWIE *as* MEPHISTOPHELES

from Gounod's opera 'Faust'



OZZY OSBOURNE *as* PAGLIACCI

from Leoncavallo's opera 'Pagliacci'

BRITNEY SPEARS *as* VIOLETTA VALÉRY

from Verdi's opera 'La Traviata'

9 9 9 9 video music awards

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ricky martin
mark mcgrath
jay mohr
nine inch nails
'n sync
freddie prinze, jr.
puff daddy
denise richards
gavin rossdale
adam sandler
susan sarandon
britney spears
lc

nd more

POP

David Bowie

Hours . . . Some of Bowie's recent strange changes—notably his flirtation with drum 'n' bass on *Earthling*—haven't exactly moved him forward. So he's looking backward with ambient rock that recalls his *Hunky Dory* days with a modern twist. *(Virgin, October 5.)*

Live

The Distance to Here Live's serious, passionate rock makes Michael Stipe look like a class clown—and it's won them one of the most devout followings in pop. If they can keep it after releasing their fourth record, they'll also be one of the longer-lasting rock groups on the charts. *(Radioactive/MCA, October 5.)*

Melissa Etheridge

Breakdown Melissa Etheridge's follow-up to her massively successful 1995 album *Your Little Secret* is full of the gritty rockers she's become known for, including one titled "Mama I'm Strange." What could she be referring to? *(Island/Def Jam, October 5.)*

Jessica Simpson

Sweet Kisses Sony boss Tommy Mottola is betting this Dallas-bred pop singer will follow Britney Spears to teen idol–dom. With Simpson's silky voice and Lolita-esque looks, Sony stockholders have nothing to worry about. *(Sony, October 5.)*

Les Rythmes Digitales

Darkdancer Obsessed with France and futurism, Les Rythmes Digitales is neither: He's an eighties-obsessed Englishman who never got tired of synth-poppers like Depeche Mode. *(Astralwerks, October 5.)*

Joe Strummer and the Mescaleros

The X-Ray Style Bands like Rancid borrowed the Clash's politics and ska-punk sound. Now the ex–Clash front man returns the favor by releasing an album on Rancid front man Tim Armstrong's Hellcat label. *(Hellcat/Epitaph, October 19.)*

Handsome Boy Modeling School

So . . . How's Your Girl? The latest project from pioneering producer Prince Paul can best be described as a hip-hop musical about a male modeling school. It's a bizarre concept, but Cibo Matto's Miho Hatori, De La Soul's Trugoy, Atari Teenage Riot's Alec Empire, Beastie Boys collaborator Money Mark, and Dr. Octagon producer Dan "the Automator" Nakamura are all in on the joke. *(Tommy Boy, October 19.)*

Bob Marley

A Rebel's Dream An all-star cast of rappers including Lauryn Hill, Eyrkah Badu, the Roots, and Busta Rhymes pay tribute to the reggae legend by adding vocals to original Bob Marley tracks. Purists may cry foul, but the project (helmed by Marley's son, Stephen) offers respectful takes on a formidable legacy. *(Island/Def Jam, October 26.)*

Mariah Carey

Rainbow Fans who weren't sated with Mariah Carey's greatest-hits collection *No. 1's*—you know who you are—can expect more of the high-gloss R&B of her summer hit "Heartbreaker." *(Columbia, November 2.)*

Will Smith

Willenium It wasn't hard not to be wild about *Wild Wild West*, but Will Smith will surely provide more than his fair share of sample-fueled hits on his follow-up to the hugely successful *Big Willie Style*. Bonus: Only two more months of millennium albums. *(Columbia, November 9.)*

Fiona Apple

When The Pawn Hits The Conflicts He Thinks Like A King What He Knows Throws The Blows When He Goes To The Fight And He'll Win The Whole Thing 'Fore He Enters The Ring There's No Body To Batter When You're Mind Is You're Might So When You Go Solo, You Hold Your Own Hand And Remember That Depth is The Greatest Of Heights And If You Know Where You Stand, Then You Know Where To Land And If You Fall It Won't Matter, Cuz You'll Know That You're Right. It's no joke: This poem is the full title of Fiona Apple's long-awaited follow-up to the tortured teenage blues of her debut. 'Nuff said. *(Clean Slate/Epic, November 9.)*

Beck

What musical style(s) Beck will tackle after the tropicalia- and folk-inspired *Mutations* and the sampladelic genius of *Odelay* is anybody's guess. But there's no doubt that his as-yet-untitled project will provide plenty of postmodern thrills. *(Interscope, November 16.)*

House Party

Software millionaires are the new rock stars—and thanks to Rockstar Games COO Terry Donovan, they're getting a party all their own. By Ethan Brown

Balding and slightly pudgy, Terry Donovan, the 28-year-old COO of the multi-million-dollar video-game company Rockstar Games, might seem an unlikely candidate for clubland impresario. But in an age when software executives and rock stars are celebrities of equal stature—think Alanis Morissette's lucrative stock deal with MP3.com or Netscape co-founder Marc Andreessen's recent appearance on a Miller Lite television commercial—he fits the bill just fine. For that matter, Donovan isn't exactly a typical software executive: Long before licensing music by hipster icons like Lee "Scratch" Perry for slam-bang PlayStation games such as "Grand Theft Auto" (which sold an astonishing 2.5 million copies), he was D.J.'ing at Berlin's Tresor and other techno clubs and working as a boundary-pushing A&R man for Arista in the U.K.

But don't expect **Rockstar Loft**, the monthly Saturday-night party he and company partner Sam Houser are hosting with "Body & Soul" promoter John Davis in a 6,000-square-foot West Chelsea space, to be a multimedia amusement park.

"It would be easy to hire [popular techno D.J.] Carl Cox, hand out a lot of flyers for our company, and install some video games," Donovan sniffs in an upper-crust English accent. "But that's not us." Instead, Donovan promises that "Rockstar," which launches October 30 with popular French house D.J.'s Dimitri From Paris and Bob Sinclar (subsequent dates are set for November 27 and December 18), will present big names in house, techno, and drum 'n' bass without the overpriced atmosphere of megaclubs like Twilo and the Tunnel. "I wouldn't want to go to a club and get bulldozed by security, and I wouldn't want to be charged $8 for a drink that costs 75 cents," Donovan says. "I'm not concerned about fleecing people for money because our company already makes a huge amount of money."

It's tempting to dismiss Donovan's venture into clubland as merely the hipster version of Richard Branson's penchant for ballooning, but his passion comes through when he talks about "the many clubs that changed my life" and his desire to help awaken New York nightlife from its Giuliani-induced slumber.

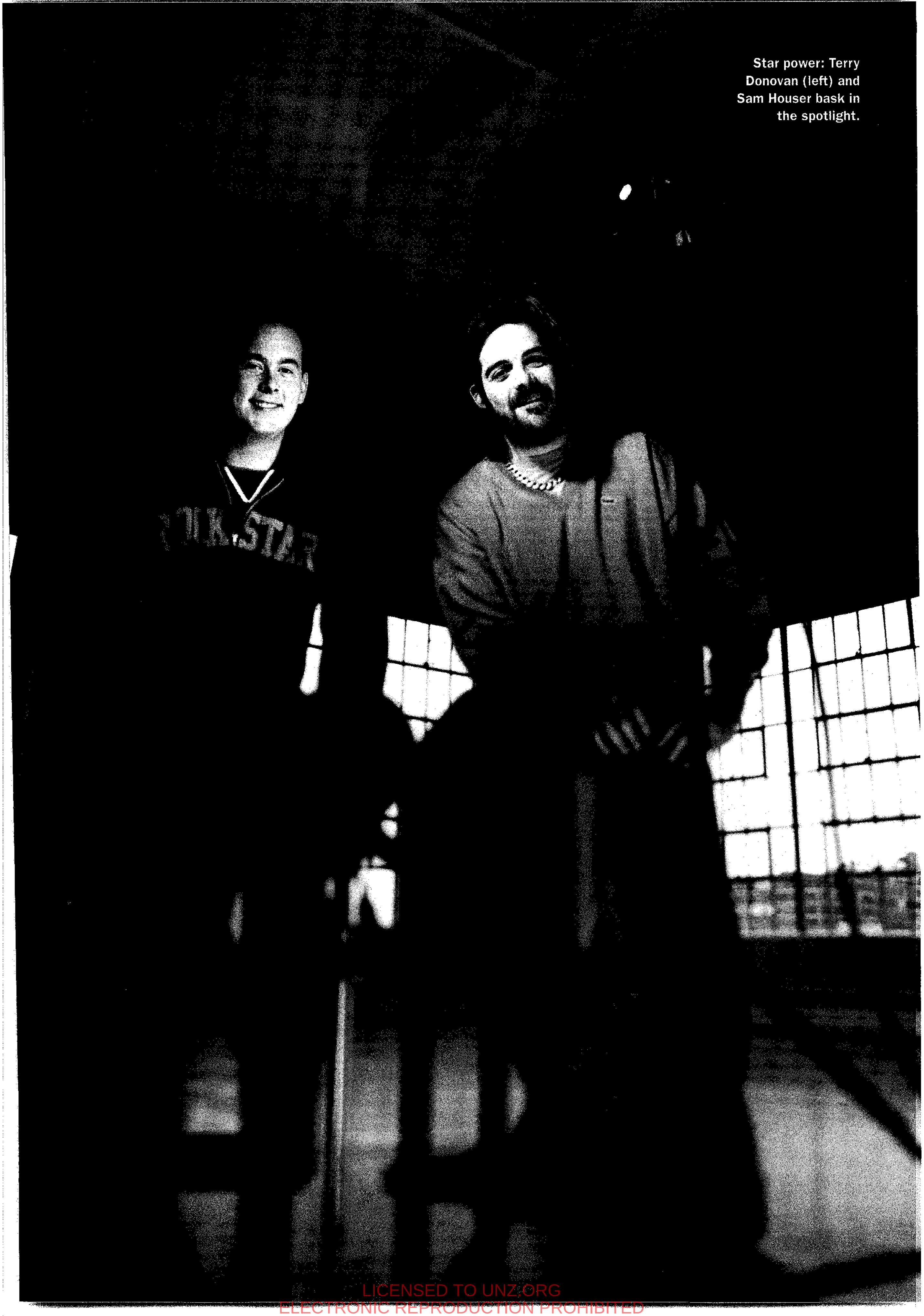
"When I arrived in New York last November, I found the scene here so disappointing," he says. "I thought, *Hold on, this is supposed to be one of the most vibrant cities on earth. What's going on here?*" A chance visit to Davis's "Body & Soul" at Vinyl a few weeks later revived his spirits, not to mention his faith in the scene. "It is *the* complete club—elite in both its musical taste and audience."

To live up to that standard, "we'll check with the dancing public to see if we're on the right track," says Donovan, who adds that he'll bow out if the first three nights don't go well. If they do, a permanent space for "Rockstar" could be next.

"We're starting with a small, healthy kernel, and if we're able to create an intimate, comfortable vibe, we'll move on to something bigger," Donovan says. "This is an exercise in fun, not vanity."

ETHAN BROWN

PHOTOGRAPH BY SILVIA OTTE



Star power: Terry Donovan (left) and Sam Houser bask in the spotlight.

NIGHTLIFE

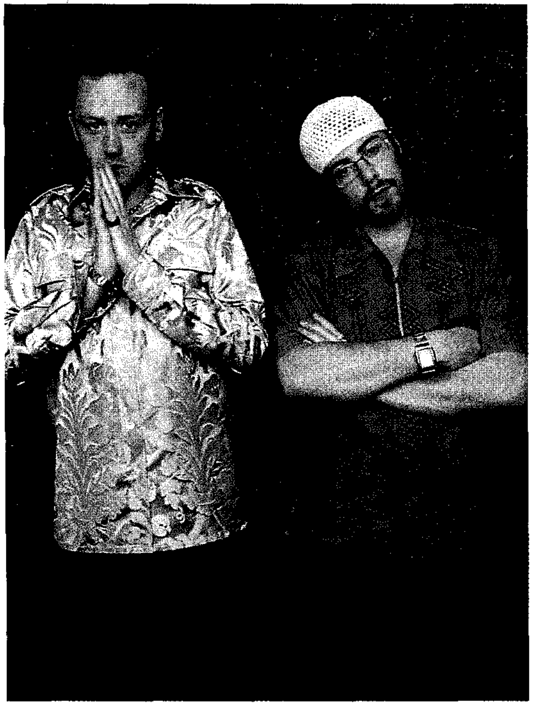
Baktun

Nightlife newcomer Baktun (418 West 14th Street; 212-206-1590), which has established itself in the scuzzily chic meatpacking district as one of the city's better spots for dance music, will host a 48-hour **Dance Marathon** from September 10 to 12. A charity event? Nope. Baktun's owners are celebrating the fact that they recently obtained a cabaret license—no small feat in nightlife-hostile Giuliani-era New York. D.J.'s such as Holmar Filipsson, E-Man, Seoul, Lion, and Chris Thomas from Baktun events like the drum-'n'-bass-themed **Direct Drive**, the friendly, casual dance night **Bang the Party**, and the raucous deep-house party **N'Ice** will keep dancers on their feet through the entire weekend.

The Roxy

In addition to throwing the opening-night party for the CMJ MusicFest, Giant Step is putting together a catchall D.J.-culture night at the Roxy (515 West 18th Street; 212-627-0404 or 212-714-8001) on September 16, which will feature jazzy techno from Carl Craig's **Innerzone Orchestra** and blunted beats from **The Herbaliser** as well as up-and-coming British hip-hoppers **Roots Manuva**, Detroit-techno wunderkind **D.J. Recloose**, and local French-house D.J. **Neil Aline.**

Noise From Underground: Simon Ratcliffe (left) and Felix Burton of Basement Jaxx.



Twilo

British D.J.'s **Basement Jaxx**, whose debut album, *Remedy,* landed on *Spin*'s "90 Greatest Albums of the Nineties" list even before its U.S. release, will spin house music at Twilo (530 West 27th Street; 212-268-1600) on September 17. Twilo will also host a phenomenal techno triple bill on September 10. With their herky-jerky dances and frenetic synths, the Detroit-based **Advent** should deliver a blistering live show that belies techno's facelessness. In a rare U.S. appearance, Japanese techno auteur **Ken Ishii** will perform his serene electronica soundscapes. **Tsuyoshi Suzuki** will probably serve up the most dance-oriented set of the night, with music ranging from hard-core trance to the big beats of the Chemical Brothers.

Westbeth Theatre

Drum-'n'-bass star **Roni Size**, who wowed the world with the award-winning 1997 album *New Forms,* will debut his latest project, **Breakbeat Era**, at the Westbeth Theatre (151 Bank Street; 212-691-2272) on September 17. Fronted by bebop-influenced singer **Leonie Laws**, Breakbeat Era comes across like a sound clash between bohemian funk and futuristic drum 'n' bass. Size and fellow Reprazent member **D.J. Die** will spin records between sets.

Prospect Park

House-music fans will flock to the sixth annual **Clubhouse Jamboree** at the Prospect Park Music Pagoda on September 18 to hear D.J. sets from Masters at Work producer **"Little" Louie Vega**, soulful-house legend **Kim Lightfoot**, and "Afro-tech" innovator **Basil**. Expect performances from **Barbara Tucker** (whose stunningly gorgeous "Beautiful People" has become a deep-house anthem) and world-music act **WUMNI**. The event runs from 11 A.M. till 7 P.M.; families are encouraged to attend.

Soundlab

Famous for its heady intellectual vibe, the mobile party Soundlab will host a **Super Buffet** on September 25 at Loading Dock 5 on North 3rd Street in Williamsburg, featuring a generous roster of electronica artists like New York "illbient" innovator **D.J. Spooky** and Detroit ghetto-tech forefather **D.J. Assault**. Like most other Soundlab events, this one promises "an evening of music, art, and applied technology," meaning that audiences should expect visual projections, and enough cyber-geekiness to scare away Bill Gates. And yes, there will be food from Mama's catering.

Block-rockin' breakbeats: Roni Size's new diva, Leonie Laws.

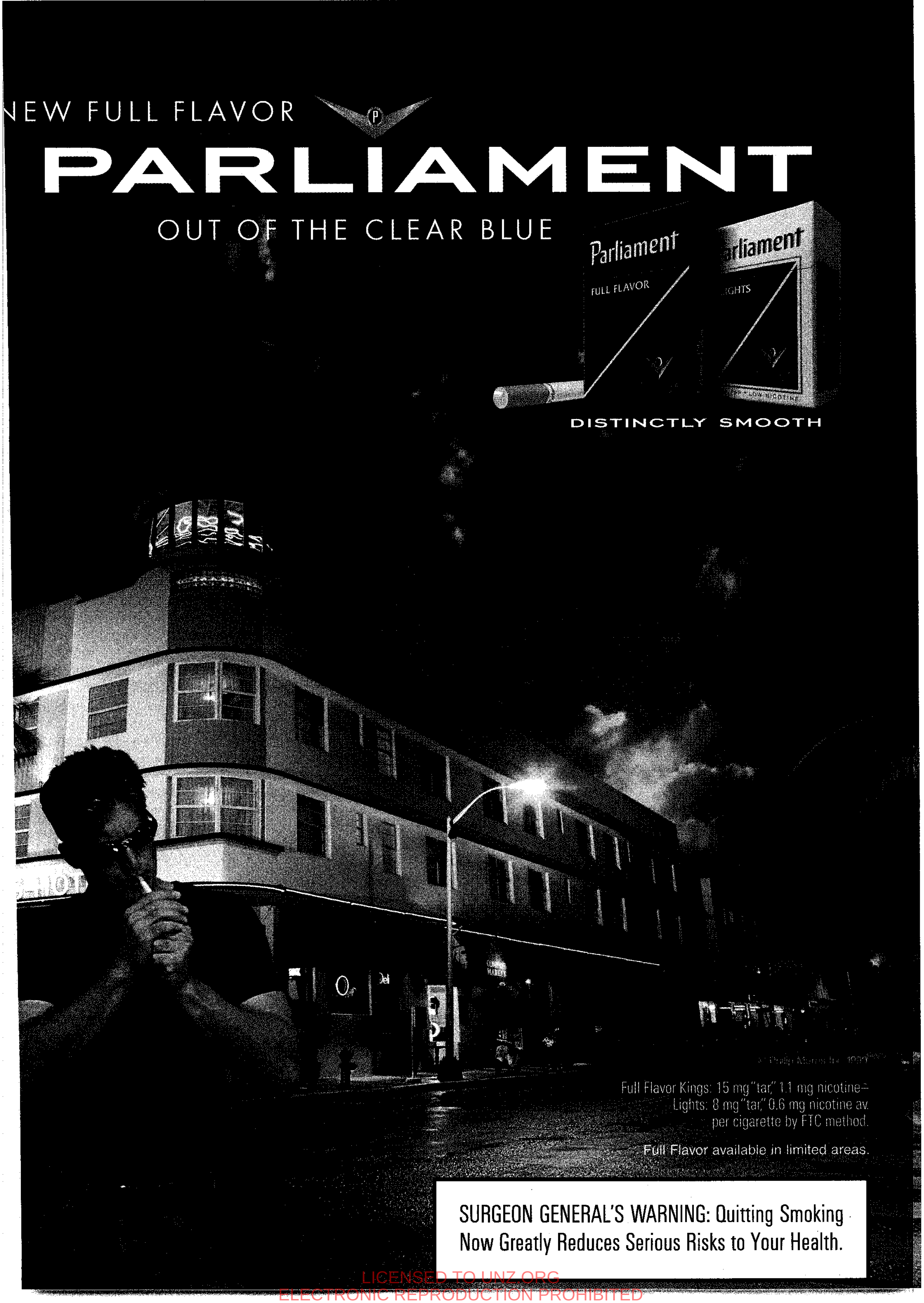
Life

He's best known for his work with t retro-seventies-funk-influenced collecti Sylk 130, but Philadelphia-based produ er **King Britt** is also a remarkably versat D.J. whose sets segue effortlessly fro house to hip-hop to vintage soul. He'll making a rare solo appearance at und ground house-music party **Legends . . . L** for its "Sounds of Philadelphia" night Life (158 Bleecker Street; 212-420-199 on September 29. Britt will be joined **Soul Dhamma**, who have spiked the usua placid vocal-house scene with th jumpy, ragga-influenced house anth "Flower."

Vinyl

"Little" Louie Vega's Wednesday-nig house party **Sunset Ritual** (6 Hub Street, at Hudson Street; 212-343-137 kicked off at Vinyl in June to a spa crowd—who wants to sweat it out m week during summer's blazing he Those who stayed away missed the portunity to catch one of the worl great house D.J.'s (as well as surpr guest stars like Everything But The Gi Ben Watt) in a small, intimate space. like other big Vinyl nights, like "Shelt and "Body & Soul," "Sunset Ritual" fers plenty of room to dance, and V has been taking advantage of the opp tunity to test out unreleased material a sexy Stephanie Mills tune he produ called "Latin Lover."

Photograph: top, Phil Knott; bottom, Rafael F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Mr. B's Queen

Former City Ballet star Suzanne Farrell, George Balanchine's last muse, dedicates herself to keeping his choreography alive. By Tobi Tobias

"I have behind me seventeen years of dancing these ballets and learning from them. I've lived my life *in* them and *through* them," Suzanne Farrell says fervently of the mostly George Balanchine repertoire she performed so luminously at the New York City Ballet more than a decade ago. "You might say they were my education in life." Now Balanchine's last ballerina-muse has reprised some of her favorite pieces for her current project, **Suzanne Farrell Stages the Masters of 20th Century Ballet**, at the New Victory Theater November 17 to 28. This engagement is the final leg of a small tour that begins in Washington, D.C., at the home of the project's sponsor, the Kennedy Center. The choreographers represented are "Mr. B" with a leavening of Jerome Robbins and Maurice Béjart.

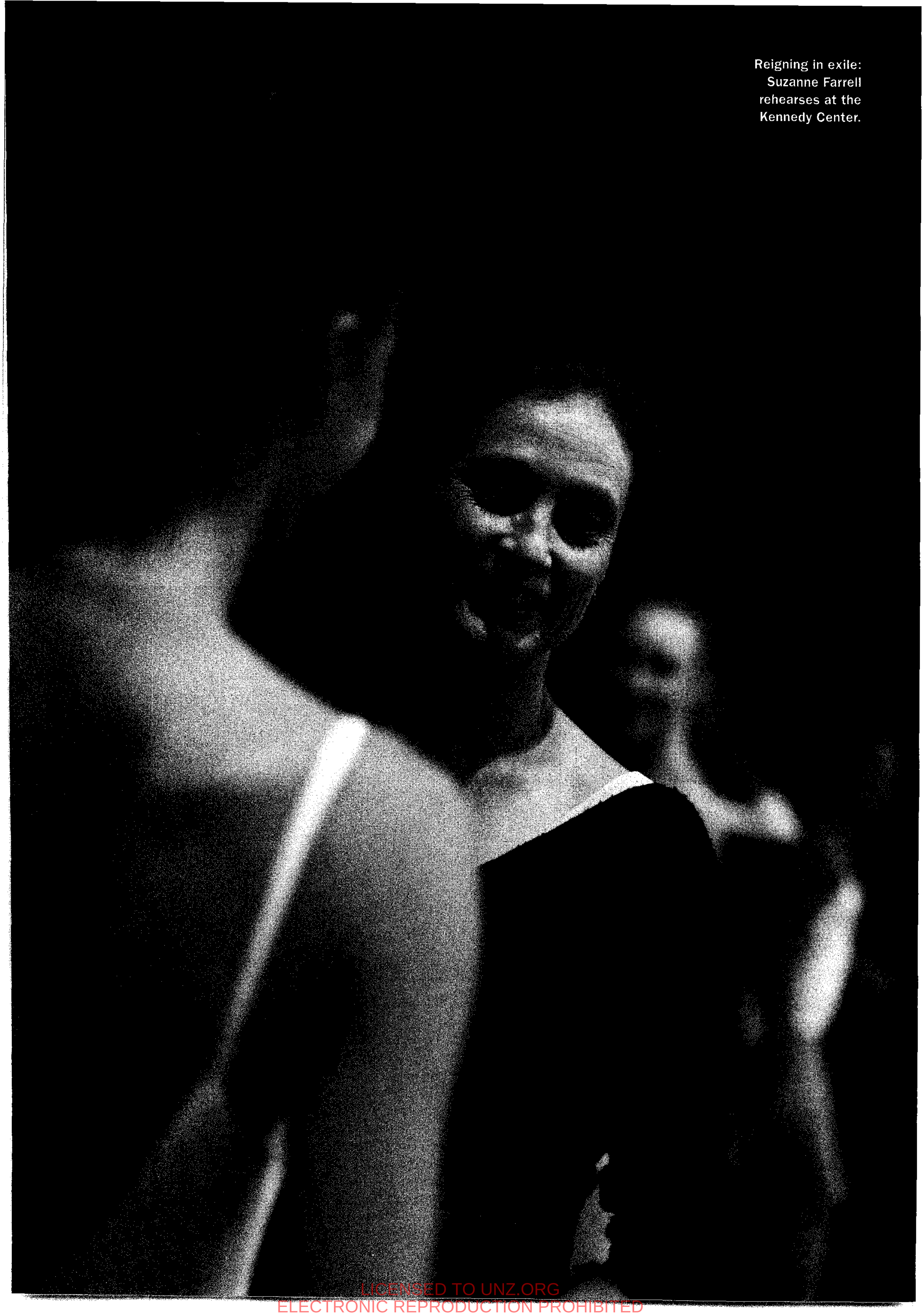
"These are the people I worked with," Farrell states guilelessly but firmly, squelching any quibbles about the masters list. Farrell, who has been teaching, staging, and coaching since her farewell performance in 1989, has mounted pieces using a chamber-size group of dancers picked up from the ranks of budding professionals and seasoned veterans (the latter, she explains, "for temperament"). Her guiding purpose is to give the choreography she's chosen vibrant life and ongoing growth. "What good is a ballet if it's not performed?" she asks. "Repeated performances of a ballet make it live. Otherwise, it becomes frozen in time, a memory, a ghost."

The ghosts of Farrell's own performances are certainly potent for New York's passionate ballet aficionados. Anatomy and personality made Farrell a voluptuous dancer rather than a facsimile of the balletic icon that dates back to the Romantic era—the gossamer, asexual sylph. Under Balanchine's inspired tutelage, however, her very lushness became sublime. Her specialty was adagio dancing—slow, sustained, profoundly musical, and utterly removed from pedestrian concerns. When she danced, Farrell had the air of being someone's vision—Balanchine's, certainly, and her viewers' as well.

Her method of conveying "her" ballets to a new generation is emphatically person-to-person. "I teach the choreography myself," she says. "This is the way I learned and the way dances were passed on traditionally—from body to body." She frowns on the use—common today—of videotape as the main conduit of information. "I may sometimes use video to refresh my own memory, but I don't like it. It's flat. It doesn't let you see the surge of energy or the sculpture of the body in space." While Farrell teaches the steps of a work, she imparts the qualities she wants to see in performance and a sense of, as she puts it, "the world a particular ballet exists in," since she believes interpretation and atmosphere to be essentials, not adornments. At the heart of her instruction lie two elements that were critical to her power onstage: an understanding of the oneness of dancing and music and an instinct—flagrant at times, heroic always—for taking risks.

Farrell refuses to allow her protégées to imitate her own performances—remembered or mechanically recorded. "I don't pick dancers who look like me," she points out, "but rather people who have the right instincts for the essence of the piece and a willingness to

PHOTOGRAPH BY CHRIS HARTLOVE



Reigning in exile:
Suzanne Farrell
rehearses at the
Kennedy Center.

let go of who they are and become something they could be. Try to replicate my 'effects,' " she observes, "and all you get is distortions. I want dancers to bring themselves to the ballets—their bodies, their energies, their imaginations. Mr. B always trusted his dancers and gave us that freedom. I want to pass that on."

One might well wonder why Farrell must be limited to such modest circumstances for transmitting her deep personal knowledge of Balanchine's work. "There *is* no answer," she declares when asked directly why she has been exiled from her former kingdom, the New York City Ballet, by the administration that succeeded Balanchine. Under the leadership of Peter Martins, once Farrell's perfect onstage cavalier, the NYCB has invited little input from Balanchine's former favorites, who would seem to be obvious custodians of the canon. Many dance enthusiasts are unable to make their peace with this situation, but Farrell seems determined to do so: "If I'm not wanted, I don't want to be there. Actually," she adds, as if the idea had just occurred to her, "I've grown so much by leaving." One recalls that she spoke similarly of her sojourn with Béjart, when personal reasons forced her out of Balanchine's realm for a time.

> **Performance makes a ballet live. Otherwise, it becomes frozen in time, a memory, a ghost.**

"Balanchine can exist anywhere people really want it," Farrell says with ingenuous fervor, reflecting the spirituality that suffused her dancing and the moral commitment evident in every aspect of her life. Still, more pedestrian souls will harbor reservations about her claim. The NYCB was the instrument forged to perform Balanchine; its rich resources—of talent, wealth, prestige, and a grand theater—are not insignificant to that work. Farrell has shown admirable courage and ardor in finding alternative means for passing on her unique legacy. Yet the best response to her artistry and steadfastness might be a welcome mat at the stage door of her old home.

DANCE

Dance Theatre of Harlem

It's been three decades since **Arthur Mitchell** founded Dance Theatre of Harlem to prove that black dancers belong in classical ballet. Audiences may have gotten the message, but the major classical companies are still obstinately dominated by white folks. Mitchell (of the unquenchable vision) and his acolytes persist. For its thirtieth-anniversary season, the company will perform several key Balanchine works—Mitchell's inheritance from the New York City Ballet, where he was the first of his race to make it to principal-dancer rank—alongside ballets that combine black and white cultural traditions in a cunning variety of ways. *(City Center, September 21–October 3.)*

Limón Dance Company

Our finest example of the proposition that a modern-dance company can survive the death of its founder (and chief choreographer), the Limón Dance Company continues to keep up the great man's repertoire while adding works, both venerable and newly minted, that complement it. This season's Limón revivals will be *There Is a Time* and *The Moor's Pavane.* Acquisitions from outside the orbit are *The Plain Sense of Things,* commissioned from postmodernist **Doug Varone**, and *Dark Elegies,* by **Antony Tudor**, the classical-ballet choreographer closest to modern-dance impulses—and, interestingly, Limón's con-

temporary. It's tough to get permissi to do Tudor's handful of masterwork and the Limón people are the first mo ern dancers to succeed. They must be d ing lots of things right. *(Joyce Theat October 5–17.)*

Uncommon *Sense:* The Limón Dance Company performing Doug Varone's *Plain Sense of Thi*

New Europe '99

According to its exhaustive press k New Europe '99, set to bombard o town for three weeks in October, will "a citywide festival of performances a humanities events . . . that will presen new generation of European performi artists to New York audiences and exa ine the changing face of Europe." T host theaters are the familiar haunts which we seek the cutting edge, amo them BAM, DTW, the Joyce, P.S. 122, a the Kitchen. The artists are unknown all but the most Euro-focused Americ dance fans. The corporate sponsorshi heavy-duty. At the risk of appeari chauvinistic, I wonder why the same ganizational and economic support ca be given to our native talents. Nevert less, I expect to see a good many of visitors, tops on my list being one **Foo d'Imobilité** (on shared programs at Swiss Institute, October 28–31), beca of his earlier, unforgettable dancing Merce Cunningham. *(Various theat October 11–31.)*

Lyon Opera Ballet

Although the Lyon Opera Ballet repertory company for contempo choreography, its upcoming visit to York is confined to a program of

Photograph by Beatriz S

DOLCE & GABBANA

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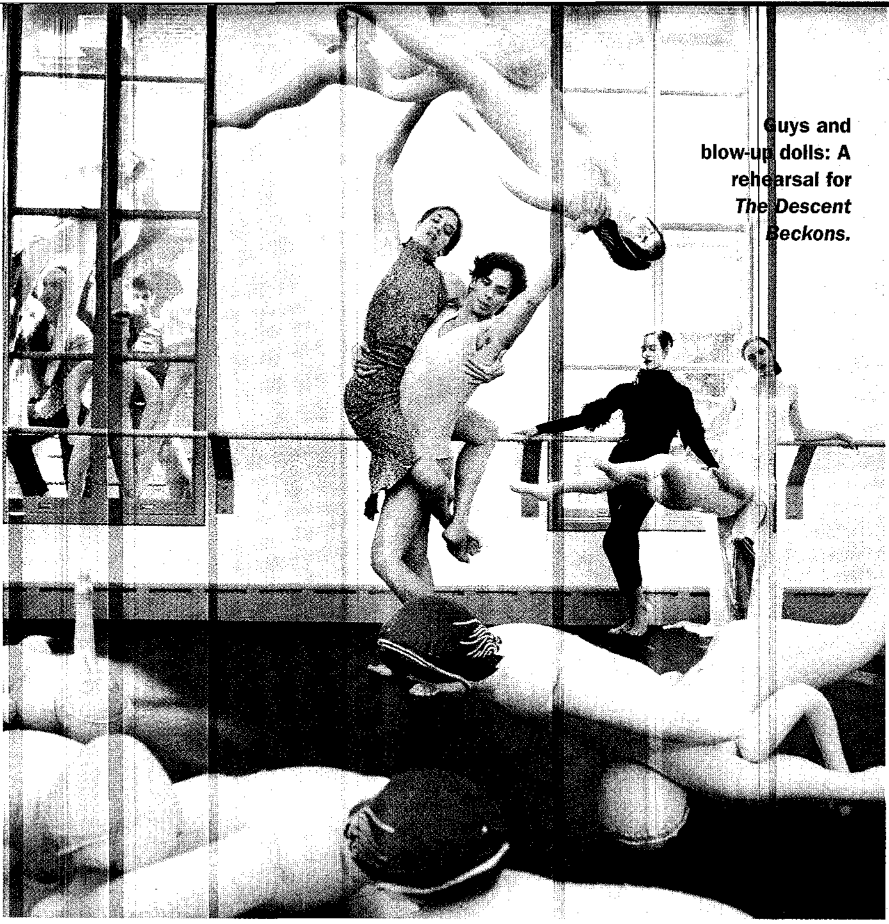

Guys and blow-up dolls: A rehearsal for *The Descent Beckons.*

CRITIC'S PICK

Marshall's Art

Susan Marshall, whose postmodern choreography typically probes the dark complexities of the human psyche and its tangled relationships, promises that her millennium offering (at the Joyce Theater, December 14–19) will be a gaudy, riotous show. Not that she's abandoning her natural inclinations. *The Descent Beckons,* which takes its title from the William Carlos Williams poem, springs from a consideration of the turn of the year, accompanied as it is, worldwide, by rituals in which communities purge themselves of past sins in order to begin anew. "Just as our potential for evil is always present," Marshall declares, in the tone of one who knows, "so we need a periodic exorcising of evil spirits."

This process, she observes, takes various forms: a breakdown of social barriers, orgiastic behavior, and scapegoating in the course of which individual moral decisions are handed over to a dominant group. To demonstrate the point, Marshall's six terrific dancers will be abetted by dozens of naked, inflatable dummies, whose resemblance to bodies left in the wake of merciless ethnic cleansings is inevitable.

Nevertheless, this potentially doom-laden excursion will take the form of a wildly variegated, raucous, and low-down theatrical event, complete with emcee (Lisa Kron, from the Five Lesbian Brothers). Marshall describes it as "a big *show,*" pointing out, with only a tinge of irony, that she'll be fulfilling the public's expectations, since today most people mark the death of the old year and the advent of the new—"the extinguishing and rekindling of the light"—by watching a contrived celebration on TV.

"We're incorporating *everything,*" Marshall announces gaily, as if suddenly released by the project from her usual somber, ruminative mode. "Modern dance is our basis, of course"—actually, pedestrian motion holds equal sway in Marshall's work—"but here it will be counterpointed with vaudeville, cabaret, singing, the time step, Busby Berkeley bits, a chronometer counting down to an important moment (that may or may not happen), sequins!"

Imagining a Marshall work bedecked with sequins is a big stretch. Trusting that she will be able to make her odd mix gel, I change the subject, sort of. "How are *you* going to spend this New Year's Eve?" I ask. "What about you?" she parries. We admit to each other that we are both leery of venturing outside. T.T.

DANCE

works by **Mats Ek**, son of the Swedis
choreographer Birgit (*Miss Julie*) Cu
berg. Ek, who began his career as a dire
tor of plays, specializes in unorthod
takes on sacred cows. He's the fellow wh
rerouted Giselle, the touchstone of R
mantic ballet, to a mental asylum a
converted the fateful spindle in *Sleepi*
Beauty to a needle purveying a controll
substance (that stuff does make y
drowsy, doesn't it?). From the coming-
tractions video, Ek's *Carmen* seems
pursue similar twists—such as cigars th
are not just cigars—while the semi-a
stract *Solo for Two* looks to be a lus
confrontation apt to make one consid
giving celibacy a chance. *(BAM Harv*
Theater, October 19–24.)

American Ballet Theatr

For the third year running, Americ
Ballet Theatre will spend two weeks
the City Center, where it behaves like t
company it first set out to be 60 ye
ago. Instead of the imposing multi-
affairs—heavy on story and ornament
that dominate the company's long spri
seasons at the Met, mixed bills of
eclectic repertory that glows in mod
circumstances constitute the fall fa
Highlights of the upcoming perf
mances include an excursion into m
ern dance with Martha Graham's beg
ing *Diversion of Angels* and new wo
commissioned from **Lar Lubovitch** a
John Neumeier. Among the revivals fr
the company's rich inventory are Rob
Joffrey's *Pas des Déesses,* a wry but l
ing look at nineteenth-century baller
rivalry, and Eugene Loring's take on
American folk legend, *Billy the K*
(City Center, October 19–31.)

Urban Tap

Urban Tap puns on the given name
this entertainment's mastermind, **He**
"Tamango" Van Cayseele, whose prod
tions reflect the outrageously poly
character of the metropolis. They're
holds-barred multicultural carnival
dance, instrumental and vocal mu
plus exotic martial and performance
like *capoeira* and stilt walking. Cays
himself—from French Guiana
Paris—is the most lyrical of the
generation of tap stars. He doesn'
much deny the insistent stac
rhythms central to the genre as ch
them into a state in which they're a l
less like drumming, a little more
singing. *(The Kitchen, Noven*
11–13.)

Photograph by John Francis B

Alvin Ailey American Dance Theater

elebrating her tenth year at the helm of
ıe Alvin Ailey American Dance The-
:er, **Judith Jamison** has assembled an as-
ıte group of novelties for the compa-
y's New York season. The new works
›me from modern-dance veteran **Don-**
d McKayle, who will explore the African
aspora in the Americas (*Danger Run*);
e take-no-prisoners postmodernist **Ja-**
›le Willa Jo Zollar, who's investigating
:r personal ties to jazz (*C-Sharp Street*
B-Flat Avenue); and **Ronald K. Brown**—
ce Zollar, moonlighting from his own
oup—who promises one of those af-
·mation-despite-adversity pieces cen-
al to the Ailey's aesthetic. *Grace*, the
le of Brown's contribution, with its
ıal sense of the physical and the spiri-
al, might well be this company's
atchword. (*City Center, December*
January 2.)

***Grace* period: Matthew Rushing, Uri Sands, and Linda Cáceres of the Alvin Ailey American Dance Theater.**

David Roussève/ REALITY

vid Roussève represents a trend current
ıong choreographers to create huge,
lashy, conceptually ambitious productions that mix their media lavishly and with abandon. *Love Songs*, Roussève's latest concoction, incorporates both traditional African and streetwise dance; spoken text; vocal music in duly assorted languages, by Wagner, Puccini, and Chopin; and gigantic puppets to boot. Performers trained in disparate movement styles work alongside nonpros from the community. The story line tracks a pair of lovers escaping from slavery (the woman pregnant, the master sadistic) and escalates, we're assured, to surreal visions of Heaven and hell. Viewers favoring the strict purity of the Bauhaus should stay home. (*BAM Harvey Theater, December 8–11.*)

For Kids

Not all but most dance performances designed for kids are unworthy of both children and grown-ups. Some companies offer "family matinees," where they preselect youth-friendly dances from their repertoire, but why rely on their taste instead of yours? Wait until the youngsters you love are ready, choose what might be accessible to them from the dancing you cotton to, and share your enjoyment of the real thing. Consider offering those of tender years just one piece on a mixed bill, or try **American Ballet Theatre**'s October 23 matinee (*Pas des Déesses, Diversion of Angels, Other Dances,* and *Push Comes to Shove*), where ballet and modern dance combine in a program of sheer delight. T.T.

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Novel Passions

Composers Laurie Anderson, Philip Glass, and John Harbison mine three searing moral fables for operatic inspiration. By Peter G. Davis

First the book, then the film, and now the opera, or the music-theater version, if "opera" seems too conventional a label to pin on Laurie Anderson's **Songs and Stories From Moby Dick**, Philip Glass's **Dracula**, and John Harbison's **The Great Gatsby**. All three works are due to arrive in New York this fall—Harbison's music drama at the Metropolitan Opera, the Anderson and Glass pieces as part of BAM's Next Wave Festival—and arbiters of music-theater fashion think they've spotted a trend. Not so long ago, the opera stage was full of such unlikely heroes as Richard Nixon, Mahatma Gandhi, Harvey Milk, Leon Klinghoffer, and Malcolm X, real-life figures who added spice to the so-called CNN school of opera. Apparently, all that is now out. Perhaps the economic boom and a lack of burning social issues have depoliticized the scene, as composers once again go back to famous works of literature for their sources.

Laurie Anderson and cetology—an odd mix even for this quirky artist, whose high-tech blend of music, poetry, film, and audiovisuals seldom focuses on the predictable. Coming to BAM for ten performances from October 5 to 16, *Songs and Stories From Moby Dick* bills itself as the Herman Melville novel reinvented as a "postmodern musical" and Anderson's most ambitious project since her 1983 epic, *United States*. This whaling extravaganza also includes, for the first time, performers onstage other than Anderson herself, although her trademark spiky haircut, wry gamine presence, electric violin, black suit, and red shoes will all be very much a part of the show's defining elements. Anderson will also be making ample use of a newfangled instrument called the "talking stick," an electronic magic wand that can generate sounds of all description with the simple wave of a hand: A New Age harpoon for Ahab.

"Being a somewhat dark person myself," Anderson confesses, "I fell in love with the idea that what you look for your whole life will eventually eat you alive." Beyond that, the sheer encyclopedic scope of the book fascinates her, a narrative that moves through ideas about history, philosophy, science, religion, and the natural world. Anderson is also struck by the fact that *Moby Dick* is a strangely silent book in the sense that its descriptive imagery is mostly visual or spiritual rather than auditory, factors that leave a composer free to create her own musical world.

"My goal," says Anderson, "is to translate some of my favorite parts of the book into music and images that suggest the flavor and strangeness and beauty of Melville's world. And to make a world of my own where ideas and obsessions take a new sensual form."

As befits a captain of musical industry, Philip Glass is serving up his new film score to the classic 1931 horror film *Dracula* with Bela Lugosi in three commercial formats: a sound-only CD (Nonesuch Records), a videocassette of the movie with its new score (Universal Studios Home Video), and a live tour of the whole package, which visits BAM during Halloween week, on October 26 and 27. The music was composed for the Kronos Quartet, which will play in person at BAM as the

PHOTOGRAPH BY MARTIN SCHOELLER

On the waterfront: Composer-performer Laurie Anderson, looking to bag a big white whale.

film rolls, joined by the composer himself, adding an extra sonic dimension on keyboards. As one of the earliest talkies, *Dracula* was never provided with a proper musical soundtrack to complement the film's dank Transylvanian atmosphere, tomblike castle, and beady-eyed undead hero as he stalks his prey. Glass has now corrected that omission, and his 67-minute score aims to capture all the sinister goings-on with deadly accuracy.

The live performances make severe physical demands on the Kronos, which must play virtually nonstop for over an hour. This doesn't faze David Harrington, the group's first-violinist, who thinks Glass has written one of his finest scores ever, a huge musical canvas that unfolds in a way that seems to conjure up the image of Lugosi himself as he spreads his huge bat wings. "When you watch the film," he says, "it's amazing how minutely the musical moments are synchronized, right down to a single frame. For the viewer it now seems as if the music is actually driving the action. One of my favorite spots comes when a horde of rats erupts on the screen just as we are playing a lot of slithery ponticello effects—the eerie sound of string bows playing on the instruments' wooden bridges makes the scene even more terrifying."

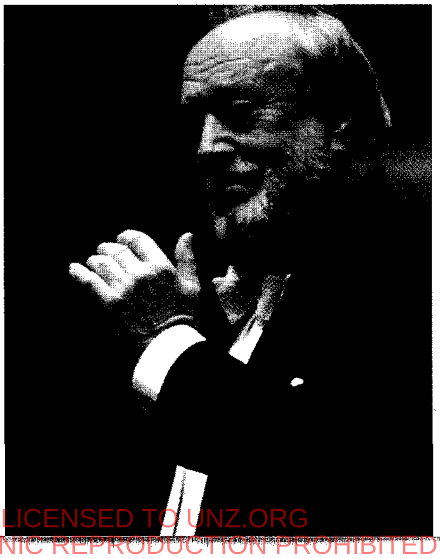
What Anderson and Glass have come up with may be unclassifiable music theater, but John Harbison insists that he has written a real opera. And however audiences and critics react to the world premiere of *The Great Gatsby* at the Met on December 20, it seems to be a subject he was destined to confront sooner or later. Like Fitzgerald, Harbison came of age while attending Princeton University, and the music of the Jazz Age, so closely woven into the novel's fabric, has been one of the composer's passions since his youth. The opera began to take shape as early as 1981, but problems with securing rights put off serious work on the project until the Met commission materialized in 1993. A look at the vocal score indicates that Harbison found exactly the kind of material he could best respond to as a composer: an interior story of aspiration and disillusionment that can be shaped and defined, as with all great operas, by purely musical processes. Significantly, the composer has written the libretto himself.

With two earlier stage works to h credit, Harbison is not exactly an ope novice, although he did look to a mod from the past as he worked on *Gatsb* Tchaikovsky's *Eugene Onegin,* anoth opera based on a famous work of narr tive literature that became a national cla sic. "I would be happy," he says, "if n opera was just as intensely imagined ar theatrically successful—Tchaikovsky a ways seemed to find exactly the right m sical form to mirror the external even In *Gatsby,* I have tried very hard to pr serve the characters' fixation on obsessi longing and determination to do anythi to preserve their illusions. That quality yearning pervades the book, and Fitzge ald gives it a consistent and persiste voice. It was a real challenge for me find the right musical equivalent." T Met has not stinted in helping him rea that goal. Mark Lamos directs the pr duction, James Levine conducts, the se are by Michael Yeargan, the costumes Jane Greenwood, and the starry cast cludes Dawn Upshaw, Susan Graha Lorraine Hunt Lieberson, Jerry Hadl Dwayne Croft, and Mark Baker.

States of the Arts

The New York Philharmonic commissions risky works for a new century.

Philharmonic music director Kurt Masur.



Photograph by Chr

It's still weeks from the first performance, but the New York Philharmonic's **"Messages for the Millennium"**—new works by Thomas Adès, John Corigliano, Hans Werner Henze, Giya Kancheli, Kaija Saariaho, and Somei Satoh, six of the world's most innovative composers—has already been taking some shots: The San Francisco *Chronicle* criticized the Philharmonic for "ghettoizing" the new works by performing all but one of them on the same program, and this spring, the New York *Times* admitted catching a "whiff of marketing concept" about the whole thing. For music director Kurt Masur, who commissioned the pieces, this is sort of the point—presenting the world premieres of five works on one night is only appropriate for such a once-in-a-thousand-years event. Though it's bound to produce skeptics, Masur's vision—a concert of works that "reflect the hopes and expectations we all have as we enter the next century"—might shed some light on the muddled state of classical music. If it succeeds.

Consider: John Corigliano, viewed as a member of the Old Guard in American orchestral music, has delved into techniques he has never used before. His *Vocalise,* a work written for soprano Sylvia McNair, explores the effects of amplification and electronic processing on the natural acoustics of the voice and the orchestra. The use of electronic instruments, he says, "is a big gulf between concert music and the other kinds of music in the world. And this piece says, 'Well, maybe you can do both of them. Maybe one can come into the other's concert hall and live there too.' a piece that I never would have written had I not had the challeng

It remains to be seen whether such a diverse group of compos can produce works that will fit well on the same program. Sa and Henze, for instance, have fairly optimistic visions of the ye ahead, but not all the composers have the same take on the "u versal message of hope" Masur requested in his commission. Ac who has gained a reputation as classical music's bad boy, descri his piece as "a prophetic vision of invasions of America," and v text like "Your cities will fall / Your trees will be scaffolds / T will rule from the backs of your fallen," one wonders exactly w he's hoping for. Kancheli resists going i detail about his piece, which will be p formed by violinist Gidon Kremer with co tertenor and orchestra, and in fact se to see such an effort as essentially fu "If, for me, the heavenly music of the p remains a mystery," he asks, "how ca predict the ways of development in future, be it music or art in general?"

What is the state of classical musi the end of the millennium? "I think at a century ago and the composers that v around then, and think, My God, Ma and all those guys were there writing, now we're a hundred years later and have we got like that?" Corigliano wonc "That's a difficult question. Classical m had a whole different position then. I ple don't care anymore." NICK M

HE BIG BANDS

Avery Fisher Hall

he **New York Philharmonic**'s fall season of-
rs both a retrospective of the century
at was and a look ahead to the future of
rchestral music. The season opens Sep-
mber 23 with the great cellist Mstislav
ostropovich, who will perform Dvořák's
ello Concerto as part of a program that
so includes Tchaikovsky's Fifth Sympho-
, under maestro Kurt Masur.

The **Completely Copland Festival** (Novem-
r 24–December 12) promises the most
mprehensive retrospective of Copland's
ork ever undertaken. The Philharmonic
ill perform most of the composer's
amber, orchestral, operatic, stage, and
m works, augmented by lectures, pan-
discussions, and an exhibit examining
s life and times.

Disney's Millennium Symphonies (October
9, and 12) includes two new works—
rden of Light, by Aaron Jay Kernis, and
ur Seasons, by Michael Torke—com-
issioned by the Walt Disney Company
d performed by the Philharmonic with
prano Margaret Lloyd, mezzo Mary
illips, tenor Anthony Dean Griffey, and
er guests. Also honoring the *fin de siè-*
is the **Messages for the Millennium** series
ovember 11–20). Conceived by Masur
d commissioned by the Philharmonic,
series consists of new medium-length
rks by an international group of com-
sers: Thomas Adès, John Corigliano,
ns Werner Henze, Giya Kancheli, Kaija
ariaho, and Somei Satoh (see sidebar).

Lincoln Center's Great Performers will
vote this year's **Bard Festival in New York**
the life and work of **Arnold Schoenberg**.
e daylong festival will include lectures
d symposia on the composer and a re-
ation by the American Symphony Or-
estra of 1913's infamous *Skandalkon-*
t, in which fisticuffs broke out be-
en supporters and detractors of what
s then revolutionary music.

he collaboration between Masur and
Lincoln Center Jazz Orchestra's **Wyn-**
Marsalis continues when the two
ups premiere Marsalis's *All Rise* De-
ber 29 and 30.

arnegie Hall

nductor **Lorin Maazel** and the **Vienna**
harmonic launch the season on Sep-
ber 29 with Richard Strauss's *Also*
ach Zarathustra, Till Eulenspiegels
ige Streiche, and *Der Rosenkavalier.*
the following nights, the Viennese
play works by Bruckner, Brahms,
Ravel, Stravinsky, and Mahler.

Wynton Marsalis's *All Rise* debuts December 29 with the Lincoln Center Jazz Orchestra.

Wolfgang Sawallisch and the **Philadelphia Orchestra** will perform October 5 and 19 and November 8, with guest soloists **Gil Shaham** and **Ivo Pogorelich**, among others. Mahler figures big-time in Carnegie's fall lineup, not only on the Vienna and Philadelphia programs. On October 24, the **Berlin Philharmonic**, under **Claudio Abbado**, will perform his Ninth Symphony, along with works by Bruckner, Schumann, and Schoenberg on October 25 and 26. The **Saint Louis Symphony** will perform Mahler's Third on October 28, and the **Oslo Philharmonic** will follow two weeks later, playing Mahler's First on the first of two nights in New York, November 9 and 10.

BAM

On October 1 the **Brooklyn Philharmonic** will play "Strings of War," a program of three composers' responses to World War II: Bartók's Divertimento for String Orchestra, Richard Strauss's *Metamorphosen* for 23 solo strings, and the Barshay arrangement of Shostakovich's Chamber Symphony. Music director **Robert Spano**'s history-themed season also includes concert performances of **John Adams**'s *Nixon in China* December 3 and 4 as part of BAM's Next Wave Festival.

CHAMBER MUSIC AND SOLOISTS

Lincoln Center

The **New York Chamber Symphony** opens its season November 28, with Austrian mezzo **Angelika Kirchschlager** performing Mahler songs and principal clarinetist **Jon Manasse** playing Busoni's Concertino for Clarinet. On December 18 and 19, Bach authority **Anthony Newman** steps in to conduct his arrangements of *Water Music Suites* by Handel and Telemann. Newman will also play, on Alice Tully Hall's Kuhn organ, works by Handel, Purcell, and others, and will close out the program with Mozart's Organ Sonatas Nos. 12 and 14.

The **Chamber Music Society of Lincoln Center** launches its season by showcasing the talents of artistic director and clarinetist **David Shifrin**, performing works by Mozart. Lincoln Center regular **Gidon Kremer** and members of his Kremerata Baltica ensemble come to Alice Tully on November 23, performing works by Vasks, Morricone, Kancheli, and other twentieth-century composers. The **Guarneri String Quartet** will play works by Dvořák, Mendelssohn, and Brahms on December 1, with guest soloist **Ida Kavafian**. The CMS wraps up its fall season with the traditional evening of the complete "Brandenburg" concertos.

Flutist **Emmanuel Pahud** will play with the Chamber Music Society for the first time November 7, performing Debussy and Jolivet. On November 4, he will visit the 92nd Street Y, celebrating the Twenty-fifth Anniversary of its chamber-music program, to perform Debussy's *Prélude à l'Après-midi d'un Faune, Syrinx,* and *Chansons de Bilitis,* along with works by Poulenc, Boulez, and Franck with pianist Eric LeSage as part of the Y's "Discoveries and Debuts" series. The Y will also host the **Kalichstein-Laredo-Robinson Trio**, **Pinchas Zukerman**, **Michael Tree**, **Les Violons du Roy**, and the **Tokyo String Quartet** this fall.

Lincoln Center's **Great Performers** will include **Itzhak Perlman** with pianist **Rohan De Silva**, performing a special millennium

graph by Carol Friedman.

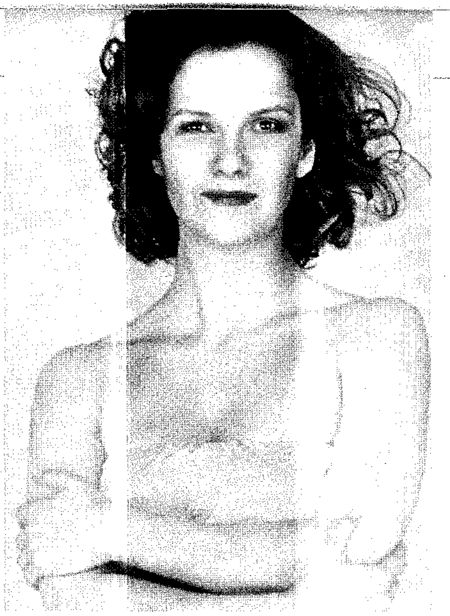
CLASSICAL

program (November 3) at Avery Fisher, and mezzo **Susanne Mentzer** giving an "Art of the Song" concert (November 14). **André Watts** will perform works by Bach, Schubert, Beethoven, Liszt, and Chopin on December 5 at Avery Fisher.

At Carnegie Hall, Russian violinist **Vadim Repin** will play Shostakovich's Violin Concerto No. 1 with the Saint Louis Symphony on October 29. **Yo-Yo Ma** will give a solo recital on October 15; **Midori** will perform in a duo recital with pianist **Robert McDonald** on October 22; and **Emanuel Ax** arrives on December 6. **James Levine** and the musicians from the Met will play a series of concerts, with pianist **Evgeny Kissin** (November 7) and mezzo **Olga Borodina** (December 5). Kissin will also give a solo recital on December 4, playing the music of his mother Russia by Rachmaninoff, Scriabin, and Balakirev.

OPERA

Metropolitan Opera



Angelika Kirchschlager sings with the N.Y. Chamber Symphony on November 28.

On September 27 **Plácido Domingo**, playing Canio in *Pagliacci*, kicks off the Met season for a record eighteenth time. *Pagliacci* will be paired, per convention, with *Cavalleria Rusticana*. The Met's fall season also includes *Moses und Aron* and *Lucia di Lammermoor,* in an original version never before seen at the Met. Domingo returns on October 2 to sing the title role in *Otello*; **Barbara Frittoli** is
Desdemona, and **James Morris** is Iago. *A*
da begins October 8, with **Deborah Voi**
in the title role. *Tosca* begins Octob
14, with **Elizabeth Holleque**, **Eva Marto**
and **Carol Vaness** splitting the title role o
posite **Luciano Pavarotti**, **Kristján Jóhann**
son, and **Richard Leech** as Cavaradoss
The **Jonathan Miller** staging of *Le Nozze*
Figaro returns the following week (O
tober 21).

Mefistofele, which hasn't been seen
the Met stage since 1926, opens Noven
ber 5 with **Samuel Ramey** as the Devi
Maria Guleghina playing dual roles
Margherita and Elena, and **Richard Lee**
as Faust. A new production of *Trista*
und Isolde follows on November 22 wi
Jane Eaglen and **Ben Heppner** in the tit
roles. The Met closes out the fall seas
with *Rigoletto* (December 24).

New York City Opera

City Opera opens its season on Septemb
11 with the **Mark Lamos** production
Madama Butterfly, with a cast includi
Camilla Tilling, Oksana Krovytska, **Rafael Roj**
and **James Maddalena**. On September 1
Rossini's seldom-seen *Il Viaggio a Rei*
opens with **Jeffrey Francis**, **Barry Banks**, a
Roberto Scaltriti, all making their City Op
debuts. September 26 brings a new prod
tion of *Ariodante. Falstaff,* conducted
Leon Major, opens October 26, with **Mark**
lazan in the title role. Among the other n
productions are two that premiered t
summer at Glimmerglass: *The Abducti*
From the Seraglio opens October 31; *C*
tral Park, a trio of contemporary one-a
opens on November 12. Also this fall: a
vival of *Carmen* on October 10, and the
fi Mansouri production of *The Magic Flut*

Kids

The New York Philharmonic will be p
forming the **Young People's Concerts**
October 16 and November 20 at Av
Fisher Hall, hosted by **André Previn**
Bobby McFerrin. The Philharmonic will
so offer performances of Act Two of
Nutcracker with guest conductor An
Previn and Alicia de Larrocha on pi
(December 16–18).

In addition to the annual P
Schickele/**P.D.Q. Bach** concert Decem
29, Carnegie Hall will present the
chestra of St. Luke's on October 9 and
Saint Louis Symphony October 30.

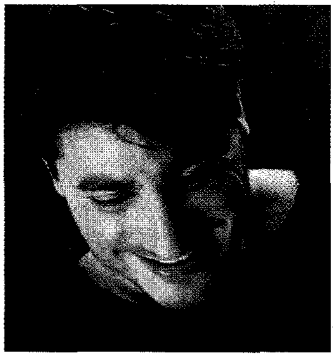
On October 23, the **Little Orchestra**
ciety will throw a costume party at
ery Fisher Hall; kids ages 6 to 12 are
vited to hear performances of so
from *The Wizard of Oz*. On Decem
4, the orchestra will play Gian C
Menotti's *Amahl and the Night Visit*

N

CRITIC'S PICK

Hearthrob

Tenors still rule at the Metropolitan Opera, and connoisseurs of the breed will be closely watching one of them on opening night, September 27. No, not the indestructible Plácido Domingo as the crazed wife killer in Leoncavallo's *Pagliacci,* but **José Cura** from Argentina, who makes his Met debut singing the far less showy role of Turiddu in Mascagni's *Cavalleria Rusticana*. At 36, Cura is hardly known at all in America, but in Europe he is considered one of the few tenors within earshot equipped to sing the strenuous dramatic roles that have long been Domingo specialties. And he has already generated plenty of controversy. After a recent performance of *Otello* in London, one critic not only enthused about Cura's "strong, dark, steady tenor," but also his ability to use it "with musicality and intelligence." But another critic came away from the same performance positively shaking with rage. "Verdi's *Otello*? Forget it . . . in failing to decide whether to pursue a career as a singer or a sex object, he is short-changing fans on both counts."



A dark athleticism: Argentine tenor José Cura divides critics.

Of course, being a sex object never hurt any tenor's career. Unlike the cute and cuddly lost lamb Andrea Bocelli, however, Cura is an athletic, six-foot-plus former martial-arts trainer. Beyond that, his impressive musical résumé includes professional credits as a guitarist, composer, and conductor. His first solo album for Erato (with Domingo conducting) features virtually every Puccini aria written for tenor, and his second disc is devoted to Argentine songs, two of which he wrote.

The mystery for local opera fans is why Cura seems so reluctant to sing in America, especially at the Met; after his three Turridus this fall, the tenor vanishes, and his name does not (yet) appear on any Met schedules through 2004. (He will sing Otello with the Washington Opera next March.) So: Better catch Cura while you can.

P.G.D.

Photographs: top, Joyce Tenneson; bottom, Xavier Lamb

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ELECTRONIC REPRODUCTION PROHIBITED

Men Overboard

In *Backlash,* Susan Faludi detailed the anti-feminist reaction to women's lib. With *Stiffed,* she says men got a raw deal, too. By Alexandra Lange

It's hard to have sympathy for the angry white male, especially now that he, in the guise of misunderstood teenager, unlucky day trader, or neo-Nazi, has started shooting. It's like feeling sorry for Gloria Vanderbilt. Given so much, can they ask, with or without violence, for more?

Susan Faludi thinks they can. And in **Stiffed: The Betrayal of the American Man** (September 21; William Morrow; $26), she explains why. Her acclaimed *Backlash* demonstrated how and why women continue to get less than they deserve; eight years later, *Stiffed* shows that men, too, are getting a raw deal—even if the recent spate of violence leaves her feeling a little queasy.

"There's certainly something going on in the culture," she says on the phone from her L.A. home. "I don't feel culpable, but I feel creepily confirmed." She pauses. "I would prefer if there weren't people going off in every workplace."

Stiffed comes with a built-in eye-roll. We need to feel sorry for them? Just as nonreaders of *Backlash* thought, *Oh, great, a book about how men are evil,* nonreaders of *Stiffed* will probably think, *Oh, great, a book about how women are evil.* Faludi hasn't had a post-best-seller political reversal. She's still a feminist and a working journalist. She has sympathy for militiamen, Vietnam vets, the Spur Posse, but she's no apologist: "Sympathy doesn't mean looking at people through rose-colored glasses." She's perfectly willing to quote every misogynist word—a catchy ditty cadets sing on their daily run, for example: "Who can take two jumper cables / Clip 'em to her tit / Turn on the battery and watch the bitch twitch."

"After *Backlash,* which documented—some would say overdocumented—the counterreaction to women's struggle for independence, I still hadn't sorted out in my own mind why men are so angry at women," Faludi says. She started her research for *Stiffed* in a domestic-violence group-therapy session (for men who batter women), then began flying to male-female "trouble spots"—Norfolk, to look into the Tailhook scandal; Cleveland, for the Browns' last game before they abandoned the city; Southern California, to examine the military-industrial layoffs.

"There's an arc from the breakdown of an old style of masculine utility," she says, "to looking at the new world economy, which is driven by consumer and celebrity values. Who has the biggest biceps, the most overinsulated SUV? Whether you're in the ornamental world of men's magazines or you're a celebrated movie star or you're a gang kid trying to promote your name, in all of these cases men are struggling with a new idea of manhood as unrelieved performance in front of the camera."

The chapter in *Stiffed* on the porn industry (which appeared in *The New Yorker* four years ago, in slightly different form) uses the remarkably businesslike XXX underworld as a stand-in for the real world. Women are the ones on the video boxes, women are the breadwinners, women are the stars. The man's contribution, the money shot, is minimally acknowledged. After all, that's what men do. Faludi's argument coincides here with something Chris Rock pointed out (profanely) in *Bigger and Blacker:* Everyone

PHOTOGRAPH BY NICOLA DILL

Gibson
FATHERLESS AMERICA
BOY
MAN
No Man's La
THE END OF MANHOOD
American Manhood
WINTER SOLDIERS
MICHAEL CRICHTON
VESTED INTERESTS
Beacon
Redstockings

"Sympathy doesn't mean looking at people through rose-colored glasses": Faludi at her L.A. home.

thanks Mama for her cooking, but who ever thanks Dad for paying the bills?

Faludi also wanted to delve into the mainstream film industry, in which male vanity is gratified by $20 million paychecks but insecurity still lurks. She sent an "endless numbers of faxes to talk to a very famous movie star" about "how men contend with living in an ornamental and celebrity culture." Of course, now she's not allowed to say who it is—an irony she appreciates. This month, *Newsweek* plans a major excerpt, presumably of the more star-studded, mediagenic portions of her book. Maybe then it will be up to Mr. Big to sell the product.

It's not only movie stars who are feeling rather decorative. Just as women, sent home after World War II, were left with a lot of excess energy, Faludi believes, men back from the trenches were similarly unfulfilled by factory work. Thus the deluge of feel-good books and movies, Steven Spielberg, Stephen E. Ambrose, and Tom Brokaw's *The Greatest Generation.* "Those books are just a way of escaping a hard look at how GIs were cheated postwar," Faludi notes. "They were never allowed to grapple with their moral anguish, to adjust. They had to immediately proceed to their tract house."

Postwar consumer society had little of the intimacy, camaraderie, necessity that fighting a war had provided, so today's men sign up for other tours—gangs, military school, even the Promise Keepers. "You are going to lose your identity if you rely on your job for it," says one leader of a Christian men's group. "We're surrounded by these billboards that say, 'If you have this, you'll be happy,' but if you get your identity from Christ, you don't need any of it."

At times, it seems astonishing that these men, blue-collar, white-collar, or designer-collarless, wanted to open up so much to the author of *Backlash.* "I thought that was going to be a real problem," Faludi says slowly, amused, "but it turns out I'm not as well known as I would like to imagine. They really wanted someone to listen to them—a woman to listen to them. They had a sense of not being heard that was really poignant, and very familiar."

BOOKS

'Tis

As the days grow shorter, the leaves c
Central Park's dried-out trees, instead
turning red or orange or gold, ought to l
turning green. Shamrock green. The floc
of Eire-centric prose runs unabated th
fall, flush with "feckin' eejits," full pint
and empty stomachs. The most eager
awaited is local hero **Frank McCourt**'s sequ
which takes up where the Pulitzer Priz
winning *Angela's Ashes* left off: McCou
returns to America—more specifically, tc
room made out of the end of a hall, on Ea
68th Street. He turns New York into a
other world, giving us the view from b
hind the dustpan in the Biltmore's Pal
Court, behind a notebook as a part-timer
NYU, behind the teapot (mother Ange
visiting her successful sons, rejects t
modern tea bag out of hand). If, toward t
end, McCourt's bonhomie flags, it's t
flagging of fulfillment. He assimilates: ma
ries a Protestant, divorces, becomes a bab
boomer worried about quality time with l

Tic, Tic, Boom

A Brooklyn author is obsessive about compulsions.

Like many other novelists, Jonathan Lethem will be giving readings from his new book. Unlike most, he's looking forward to the hecklers. "As I shout out from the book," he says enthusiastically, "they'll probably shout out to me back." Lethem isn't some kind of masochist; it's just that the main character of **Motherless Brooklyn**, his fifth novel (September 14; Doubleday; $23.95), has Tourette's syndrome, and the dialogue is studded with verbal eruptions and tics. "Some of my readings could turn into performance pieces," says Lethem. And oh, that Tourettic main character? He's a *private eye.* The book opens with him riding shotgun in a car chase, barking out driving instructions and bizarre noises in equal proportion. (Lethem's quite respectful and loving, but he's not about to make his creation into a movie-of-the-week Noble Cripple; the scene is played for laughs.)

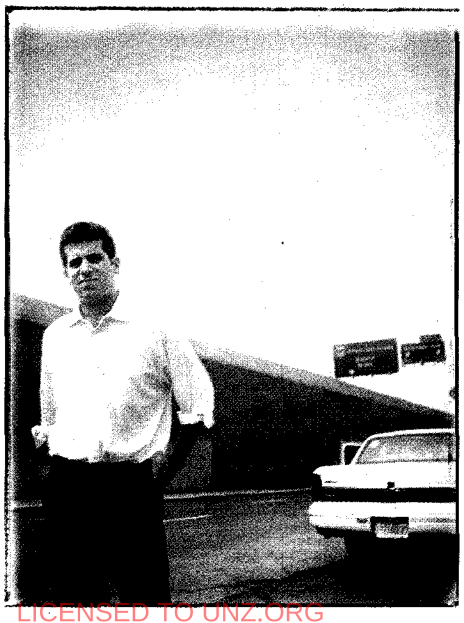
The spoken outbursts for which Tourette's is known are in fact rare; it usually takes the form of endless counting, tapping, and blinking, not unlike obsessive-compulsive behavior. Still, it's immensely variable—"fingerprintlike," Lethem notes—and that gave him some leeway. "It interfaces with your linguistic and social brain so powerfully," he says, "it was license to me to invent my own version of Tourette's, which I did."

Finding gold in seemingly exhausted mines is Lethem's stock-in-trade. *Motherless Brooklyn* is a whodunit tha
serious fiction, owing little to the straight-shooting Cornwells a
Cusslers of the world; one previous novel, *As She Climbed Acr*
the Table, is science fiction that's light-years more sophisticated th
your average Trekkie fare. Lethem is a sort of Stanley Kubrick fig
(speaking of obsessives), stopping off in flat genres to do mu
dimensional work, blasting their hoary conventions to bits.

Like Kubrick, Lethem's a city kid—and a maverick. Now
he grew up an artist's son in Brooklyn
white kid in predominantly nonwh
Boerum Hill. He studied painting at B
nington, attempted the requisite unpu
lishable novel, then dropped out. "I h
this prewar idea that you went into a g
ret somewhere and emerged with y
novel," he says. "I was too naïve ab
the whole thing to be terrified. As it tu
out, practically every writer I know w
to grad school." His particular garret
in Northern California, and he spent
years there, writing and working in bo
stores. Returning East (to Boerum H
seems to have been good for him:
books published since 1994, though
claims that's misleading. "I created
illusion of writing very quickly by hav
several novels going at once and fin
ing them in close sequence. Rewritin
he says, "is very Tourettic."

CHRISTOPHER BONA

Brooklyn lodger: Jonathan Lethem, with BQE.



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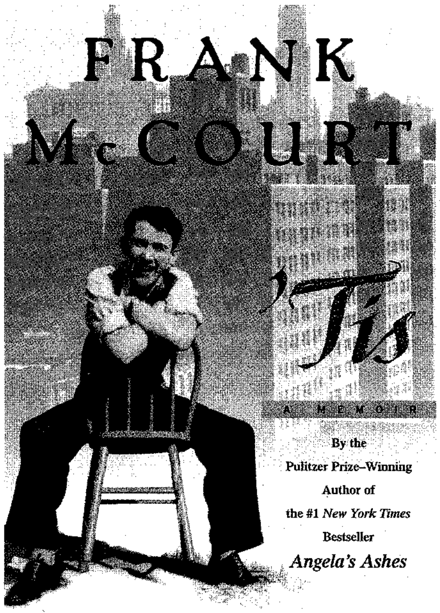


Is this the sequel to *Angela's Ashes*? *'Tis.*

daughter, the death of his parents. In happiness, Irish hilarity despairs. *(September 21; Scribner; $26.)* A. LANGE

The Great Shame

Thomas Keneally's book, subtitled *And the Triumph of the Irish in the English-Speaking World,* takes the story line of the McCourts' success around the world, exhaustively documenting the famines and forces that robbed Ireland of her population and gave the underclass the chance to rise. In the first tale, the *Schindler's List* author turns to his wife's family history: Hugh Larkin, a poor tenant farmer, was shipped to Australia in chains. After his term of imprisonment, he bigamously married a fellow convict and fathered an antipodal dynasty. For the humble Larkin, and for patriot Thomas Patrick Meagher and Fenian author John Boyle O'Reilly, getting caught was the best thing that ever happened to them. *(September 14; Doubleday; $35.)* A. LANGE

A Star Called Henry

Whereas Keneally's chunky history is all work, **Roddy Doyle**'s novel is all play. Doyle's virtuosic command of voice practically sings you through a bloody, and bloody awful, patch of Irish history, speaking directly from the forming consciousness of an unlikely (and fictional) IRA assassin, Dublin urchin, and comically great lover. An Irish Zelig, Henry Smart is able to talk his way into anything, riding a seatless bike across Ireland, singing his own praises: "He fought like a lion with an Irishman's heart / The pride of all Gaels was young Henry Smart." *(September 13; Viking; $24.95.)* A. LANGE

The New New Thing

Michael Lewis, it is rumored, is still finishing his presciently titled book on the Silicon follies—old-fashioned book publishing just can't keep up with technology. But Lewis, searching for a new new thing of his own since his eighties-encapsulating *Liar's Poker,* is trying. The one chapter his publisher was willing to show focuses on the valley's grunts, brilliant engineers, often from India, who hop from company to company writing code and seeking the big payday. Ironically, America's future is being programmed by noncitizens: "The definitive smell inside a Silicon Valley start-up was of curry." *(October 25; Norton; $25.95.)* A. LANGE

Rembrandt's Eyes

Simon Schama spends almost 200 lavishly illustrated pages elsewhere—at the front of the Netherlands war, with Peter Paul Rubens in Spain, with Rubens's father, Jan, in bed with Princess Anna of Orange. And when he does get to Van Rijn, he presents the artist behind a mask. Schama writes fluidly as historian, novelist, art critic, and sleuth, dwelling on Rembrandt's patrons, possessions, and lady loves, then turning his magnifying glass on the bodies as they appear in his paintings. It's a masterly combination of research and dash. *(November 17; Knopf; $50.)* A. LANGE

The Code Book

Best-selling author **Simon Singh**, who made *Fermat's Enigma* a must-read, returns with a book (subtitled *The Evolution of Secrecy from Mary, Queen of Scots, to Quantum Cryptography*) mixing true tales of enciphering genius—the Navajo code talkers of World War II, the still-unsolved Beale ciphers, a code we can download to prevent Big Brother from spying on our e-mail—with code-breaking tricks of the trade, manual and mathematical. *(September 14; Doubleday; $24.95.)* A. LANGE

Wonders of the African World/Africana

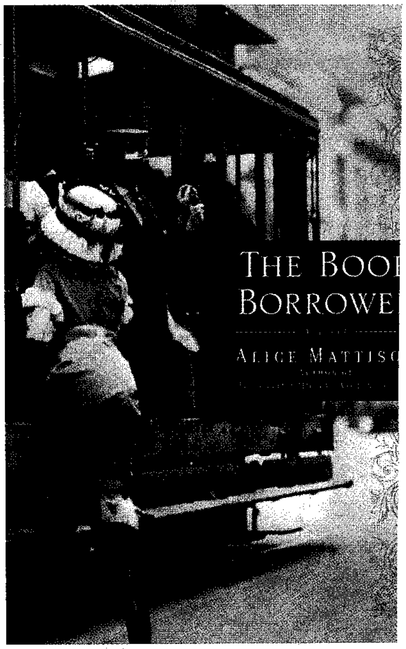
The indefatigable **Henry Louis Gates Jr.** has two books out this fall, *Wonders of the African World,* a companion volume (though not a mere coffee-table book) to his PBS travelogue of the same name, and the weighty *Africana,* an encyclopedia of Africa and the diaspora, co-conceived with Harvard colleague Kwame Anthony Appiah. The 2,144-page *Africana,* first dreame up by W.E.B. Du Bois, is meant to be black *Britannica,* but it's a lot more ene getic, putting Hank Aaron on the sam page as Abakuás, inserting photos of bo beads and boxing. Brightly laid out, i more like a textbook than like an adult re erence book; each entry's country of orig is color-coded, so that one can move fro the history of Africa to that of America that of the Caribbean, as well as from *A Z*—from "affirmative action" to "zydecc *(*Wonders: *October 10; Knopf; $4* Africana: *November 3; Basic Civita $89.95.)* A. LAN

The Dangerous Husban

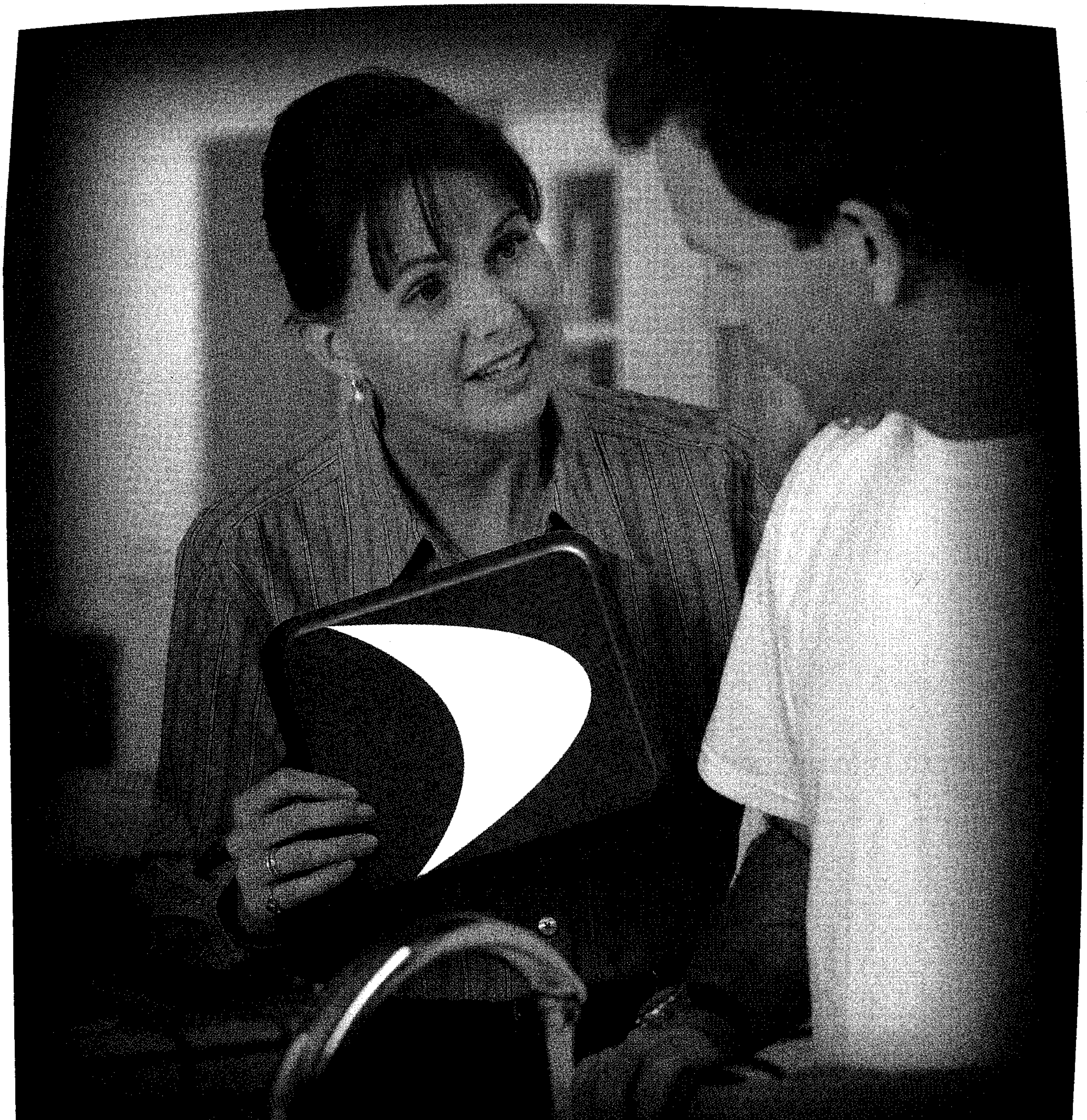
At first, it's unclear whether Dennis, t title character of **Jane Shapiro**'s black-coff comedy, is more of a threat to his wife to himself. His pickup line: "Help me . I'm in a mess." His idea of foreplay: r moving her stockings. "Of course I did yet know that every time my husba would touch my stockings . . . he wou leave them in shreds." Dennis's droppi things, burning things, breaking thir turns their brownstone into a war zo Shapiro describes, in deadpan, the wa loved one's quirks, charming during cou ship, can turn a relationship into a t death-do-us-part battle. *(September Little, Brown; $22.95.)* A. LAN

The Book Borrower

Alice Mattison's novel starts with Tc Ruben and Deborah Laidlaw, and their spective children, meeting in a park. It's seventies, it's New Haven, so Deborah



Mattison's novel of a transporting friends



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wearing a smock and Toby is wearing no bra. Deborah lends Toby a book, which she reads intermittently over their twenty-year friendship as their children grow up and their husbands grow strange. Mattison casts an admirable collection of secondary characters, but they're only plot devices, signs of the friendship's ascendancy or decay. The two can't live without each other, but sometimes it's one, sometimes the other, who's borrowing solace. *(October 4; William Morrow; $24.)* A. LANGE

Plainsong

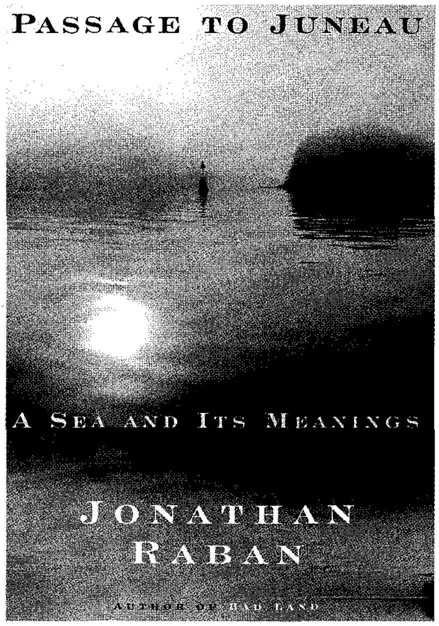
In **Kent Haruf**'s stark novel, the minimally conversational inhabitants of Holt, Colorado, circle one another warily, sniffing like the animals they tend, before their lacks and gifts fit together into a self-imposed family tree. The disappearing mother is the constant: One rejects her pregnant teenager; one withdraws first to darkened rooms, then to Denver; one dies. Haruf expertly conjures the plain landscape, the plain houses, the plain words of his protagonists, who bloom, suddenly, through the exchange of blankets and information. *(October 4; Knopf; $24.)* A. LANGE

My Garden (Book)

Jamaica Kincaid (who is fond of parentheticals) has once again chronicled her love of plants. So enamored is she of the green and the growing, her children "from time to time are furiously certain that the only thing standing between them and a perfect union with their mother is the garden," she tells us, "and from time to time they are correct." This ardor is a happy companion to Kincaid's elegant command of language; nevertheless, this book will appeal most to those prone to stealing hollyhock seeds from Claude Monet's garden or, as Kincaid did, from the Ukraine in an almost empty box of sanitary pads. *(November 13; Farrar, Straus & Giroux; $23.)* ARIEL LEVY

Passage to Juneau: A Sea and Its Meanings

Probably, when **Jonathan Raban** set out from his Seattle home, destination Alaska, he had a clear idea of the book that would result. A philosopher's *The Perfect Storm*. *Endurance* above freezing. No one would die or go mad. He would travel the 1,000-mile Inside Passage, chatting about ill-fated explorers, salmon catches, and totem poles. In fact, it's the calls home that prove disastrous—his father falls ill, his wife is distant. The addition of his psyche to the terrae incognitae elevates this above mere travel memoir. Packed with information, beautifully written, the book is an elegy for the simpler tale Raban wishes he could tell. It's a shipwreck, after all. *(November 1; Pantheon; $26.50.)* A. LANGE



For Raban, another type of rough passage.

Who I Was Supposed to Be

The title of **Susan Perabo**'s just-published collection of exceptional short stories makes it hard to mistake the subject matter. Her characters are searching for some way out of the desperate quagmire of their lives. The exceptional part is that they actually do things. In "Thick As Thieves," a retiree visits his rich son in L.A., only to begin stealing jewelry from the son's friends' bedrooms; in "Counting the Ways," two Econo Lodge clerks spend their freak inheritance on the gown of an unnamed celebrity princess killed in a car crash with her boyfriend. They dance with it, try not to smoke around it, and ultimately set it up on a mannequin in the corner of their tiny bedroom. They keep the dream alive. *(Simon & Schuster; $20.)* VANESSA GRIGORIADIS

Iris and Her Friends

In the second of his moving, beautifully written tributes to his late wife, Iris Murdock, **John Bayley** considers the last year of her life, in which he somehow made "friends" with everything related to his wife, including the symptoms of her illness. It's as if he prepared himself for her death by learning to value the very things that would take her away—confusion, insomnia, memory loss, and so on. "Even the good doctor's name, ill-omened as it mig
seem, can possess a droll freedom of ass
ciation," he writes. "The Alzheimer, a p
tent vintage racing car that in its time ev
challenged the Bugatti? A gambling club
select restaurant? Or when a guest prais
the pâté, a youthful hostess might candi
ly admit that she got it at Alzheimer's
(September 27; Norton; $22.95.) A. LE

The Century of Sex

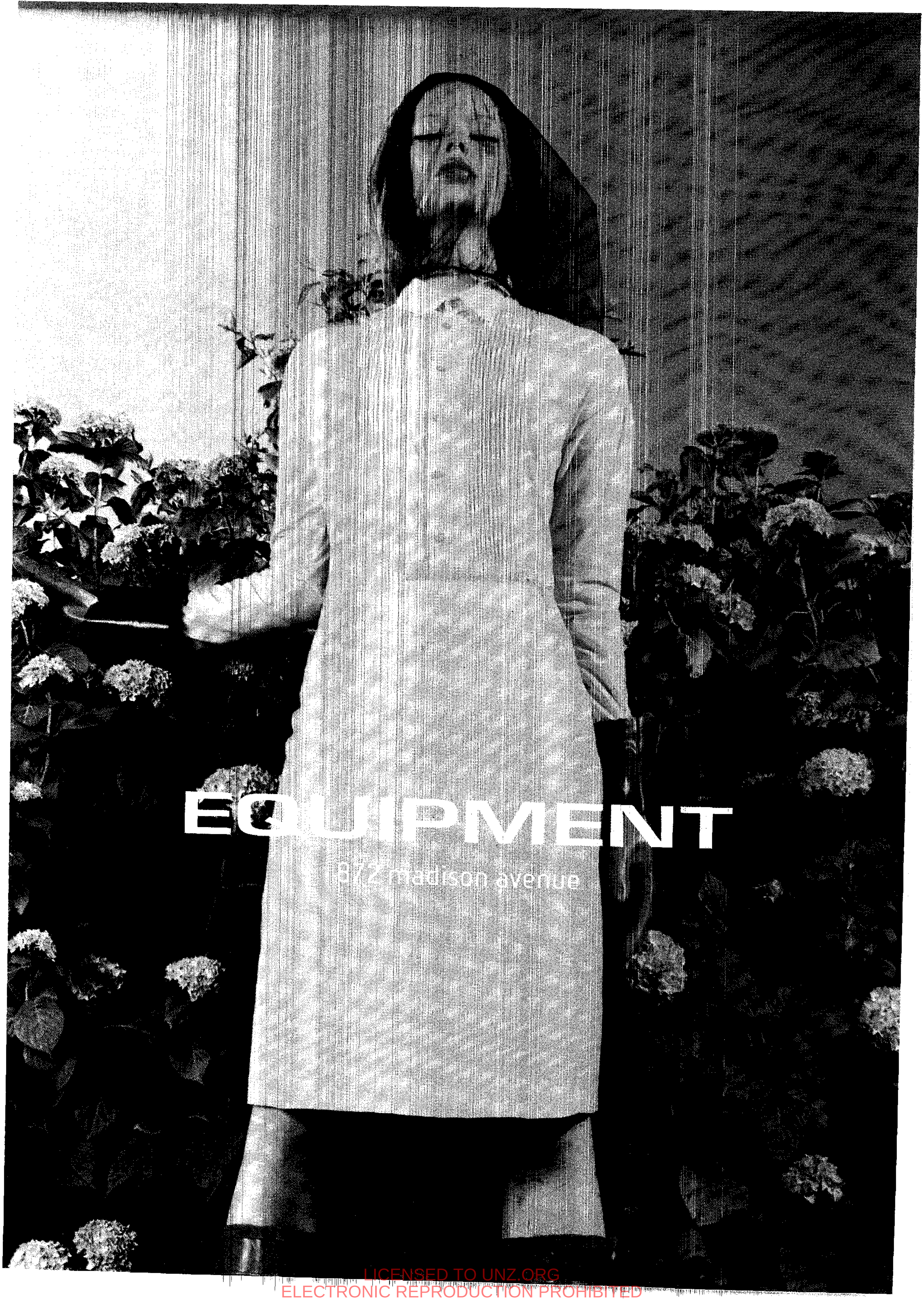
Subtitled *Playboy's History of the Sexu*
Revolution, 1900–1999, this *Playb*
product can be enjoyed without the p
tures. Stars are swinging again up in t
Grotto, and Hef wants to make sure t
year's blondes know that the monok
was not always part of the Bill of Righ
As a chronicler of all things racy, auth
James R. Peterson is a fast-talking comp
ion, free with juicy, anachronistic quo
tion. *(November 1; Grove Press; $35.)*
A. LAN

Deal With It!

If the aging boys' point of view is all wi
and nudges, **gURL**'s point of view is all ta
This is an *Our Bodies, Ourselves*
teenagers—minus the 100 percent–cot
politics (and Marlo Thomas)—written
the young creators of the award-winn
gURL.com Website. From "The B
Files" to "Those Sucky Emotions," ch
ters cover the body, brain, life, and sex
ity in concise snippets, with helpful list
slang for body parts, drugs, and sex
and quality reading lists. No questio
too small, and no punches are pulled
parents' delicate sensibilities. *(Septem*
14; Pocket; $15.) A. LA

Thumbsucker

Our own **Walter Kirn** has written his
ond novel. As his blurb writer pucki
suggests, since he is "an admired (
outspoken) book critic, review atten
will be assured." But don't cry for Wa
His new book deftly defuses the unav
able slings and arrows—and is abs
charming, and dryly humorous to b
His hero, Justin Cobb, grows up in
Midwest, on a steady diet of Ritalin, v
son, and criticism. " 'You look like a b
. . . You're pathetic. When are you g
to cut this out? My God.' " That's
" 'That's your cousin Brent. . . . He
all his track meets. He'll do well.
handsome.' " That's Grandma. "
strengths . . . were drive, intensity, an
understanding of group dynamics.
weak points were glibness, resentm
sloth and arrogance.' " That's Coach.
viously, Walter is already prepared.
tober 19; Anchor; $14.) A. LA


EQUIPMENT
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Good-bye, MOMA

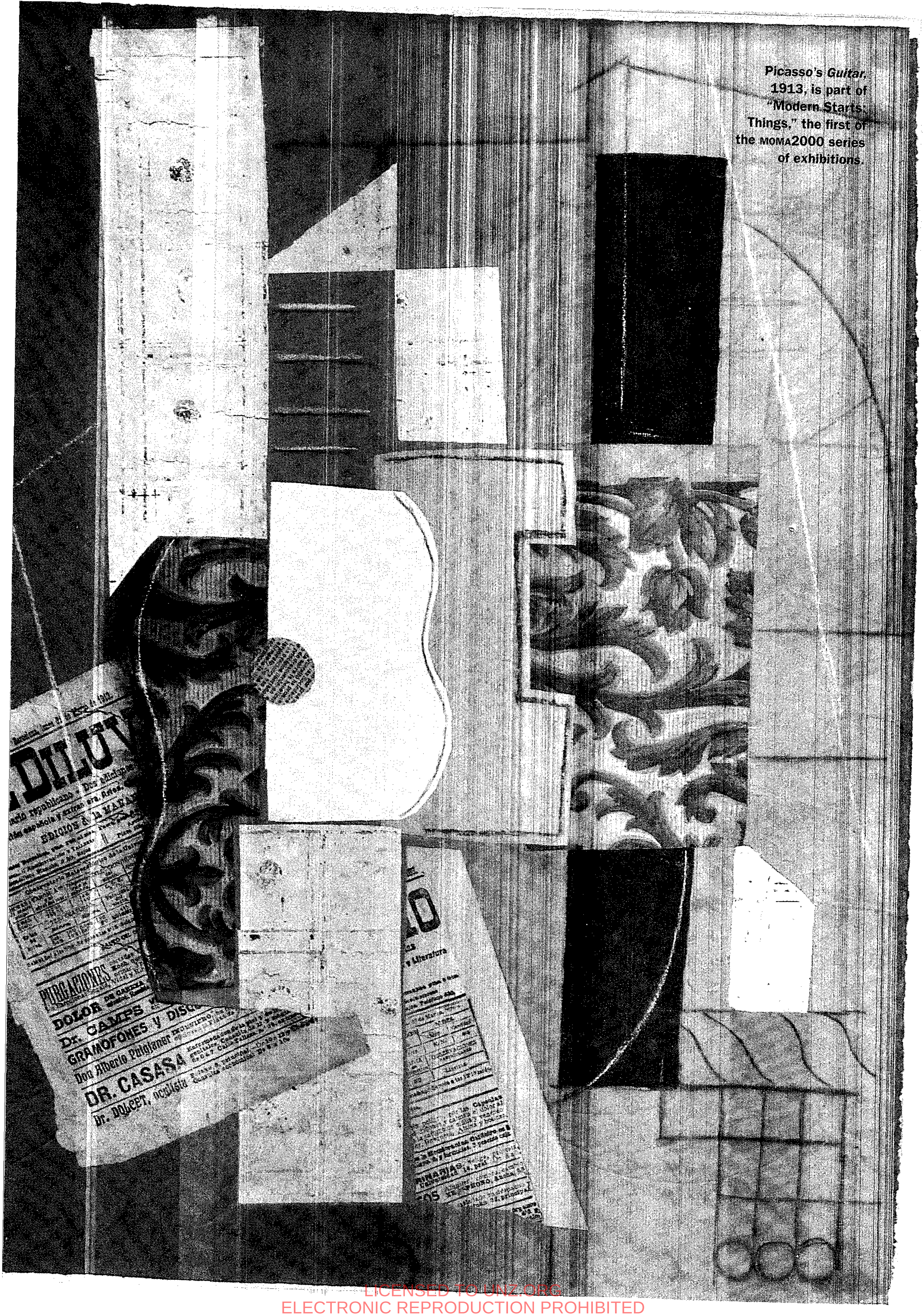
Staying true to its mission, MoMA pays final tribute to twentieth-century modernism while clearing its palette for the twenty-first. By Mark Stevens

As the year 2000 approaches, the museum synonymous with "the modern"—the Museum of Modern Art—has chosen to reinvent itself. That, rather than any temporary show, is the most important response of the art world to the millennium. The legendary museum of Alfred Barr and William Rubin, the traditional heart of the modernist enterprise during the twentieth century, is already history. Earlier this year, the classical galleries of the permanent collection were not reassembled after being displaced by the Jackson Pollock retrospective. They never will be. At the outset of the twenty-first century, MOMA will build an entirely new museum, through which its curators hope to rethink what it has meant—and still means—to be modern. In short, MOMA believes that the period called Modernism continues to be a work in progress. It is not yet ready to retire into the cultivation of the past. It hopes to remain fluid in outlook, with an eye still open to the present.

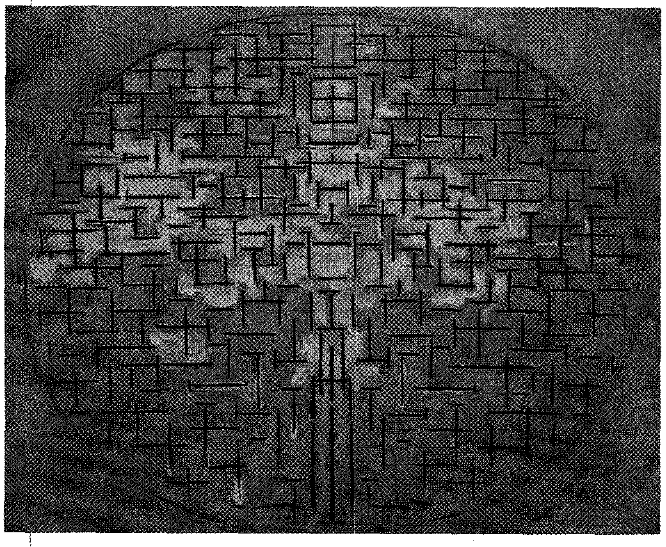
The series of large millennium shows, **MOMA2000**, that the museum will open over the next year and a half embody this new outlook. These exhibits are illuminating, in part, for what they are *not*. MOMA will not, for example, close the century by doing the obvious thing, which is to erect a comprehensive, awe-inspiring monument to itself and the modern canon. Nor will it organize its presentation of modern art in academic or textbook fashion, as an august chronology of styles. Instead, the curators are being more playful, stressing the open-ended over the definitive and the fresh rather than the tried-and-true juxtaposition. They are trying to break down traditional boundaries between various museum departments, often likened to dukedoms, so that they can show photographs, drawings, and prints together with paintings without creating a lot of hullaballoo. And they are placing remarkable emphasis upon contemporary art in these retrospective shows, both to emphasize their ongoing commitment to the present and to remind the world that we see the past through the ever-changing lens of the here-and-now.

The opening exhibition of the cycle, "Modern Starts," will cover the years from 1880 to 1920. It will take up three full floors of the museum. The ground floor will be called "Things," the second floor "People," and the third floor "Places." Each individual floor will, in turn, contain a variety of smaller shows that examine particular aspects of the larger theme. In the "People" section, for example, the curators will examine the many different ways early modernists confronted the figure. This will range from a show called "Actors, Dancers and Bathers"—subjects of obsessive interest to modernists—to another called "Composing With the Figure," which will examine the way the human image breaks apart and is reconstituted in early modernism. The curators do not feel overconstrained by dates. ("Posed to Unposed: Encounters with the Camera" will look at figure compositions throughout the entire history of photography.) Viewers should come away from "People" thinking not about "Post-Impressionism" or "Cubism" but about how restless and varied is the face—

Photograph courtesy of the Museum of Modern Art.


DILUV
DOLOR
Dr. CAMPS
GRAMOFONES y DISCOS
Don Alberto Puigjaner
DR. CASASA
Dr. DOLCET, oculista
PURGACIONES

Picasso's *Guitar,* 1913, is part of "Modern Starts: Things," the first of the MoMA2000 series of exhibitions.



Mondrian's *Pier and Ocean*, **1914, from MOMA's "Places."**

or mask—of modernity.

The three floors will open to the public on a staggered schedule: "People" on October 7, "Places" on October 28, and "Things" on November 21. According to John Elderfield, who led the team of curators assembling "Modern Starts," his group was searching for "the jolt of the unexpected." Most people, for example, think of Matisse as an Arcadian artist. Why not discover in him, as well, a painter of the anxious modern city? Don't certain of his pictures have something in common with a painter he is never compared to, Giorgio de Chirico? Or, why not see what Monet's beloved *Water Lilies* looks like in a new setting, presented not as an object of serene contemplation in a chapellike rotunda but as a flat painting near Miró's *The Birth of the World*, in a section that examines the epic, even primal treatment of landscape? Then the curators will have an opportunity to exhibit Kandinsky's so-called *Four Seasons* in the rotunda—which is how the artist himself wanted the work shown.

The greatest jolt, however, will come from the way MOMA uses contemporary art to frame the settled masterpieces of the past. On each floor, a living artist will decorate the long wall that contains the entrance to the show; the present will literally become the way into the past. The museum—once all three floors are completed—will look utterly transformed. For the entrance to "People," Sol LeWitt will re-create one of his large murals, a work in which the curves and straight lines distantly evoke an abstracted figure. Michael Craig-Martin—an artist with a supercharged Pop style who is assembling a kind of visual dictionary in which he tries to define the essential look of objects—will compose the entrance to "Things." Aware of the symbolic implications of "Modern Starts," the museum also wanted to acknowledge younger and lesser-known contemporary artists. And so it invited the Colombian artist Maria Fernanda Cardoso to create the entrance to "Places." She will arrange 6,000 plastic lilies on the entrance wall—making a playful, contemporary rhyme with Monet's water lilies.

After "Modern Starts" closes, MOMA plans equally large exhibitions covering the years 1920 to 1960 and then 1960 to 2000. A different team of curators is organizing each of the three surveys; each will naturally have a different perspective. If the entire enterprise sometimes seems an unruly Babel, that is intentional. The museum envisions MOMA2000 as a laboratory for its new building, an opportunity to experiment with fresh ways of installing and presenting its collection. But a certain unfinished, even quarrelsome air is also nothing to fear. Modernism itself is a fractious, experimental, and often difficult movement whose best answers yield questions. Tidying up, for the Modern, would be a kind of death.

August Sander's *Bohemians* (the painters Gottfried Brockmann and Willi Bongard), 1925, from MOMA2000.

ART

MUSEUMS

Millennium Shows

This fall, the Whitney Museum of Ame
can Art will conclude its millennium e
travaganza with part two of **The Americ**
Century: Art & Culture 1900–2000. A look
the past 50 years, the exhibit will inclu
approximately 600 works of paintin
sculpture, photography, installation, fil
and video. As in part one, the curators w
stress the way in which art responds
prevailing social issues. Each decade w
have "cultural sites"—the two sites for t
fifties, for example, are called "The C
War" and "The Cult of the Individual"
containing film clips, readings, poste
clothing, and other materials that establi
context for the works on display. (Septe
ber 26–February 13.)

To provide some perspective on the y
2000, the Montclair Art Museum is lo
ing back one century in **Paris 1900**, a sh
that will re-create the American art inst
lation from the Universal Exposition
that year held in Paris. At that expositi
American art began to claim its place
the sun. (September 19–January 16.) T
Museum of American Folk Art will pres
Millennial Dreams: Vision and Prophecy in Am
ican Folk Art, an exploration of three c
turies of visionary work, ranging fr
Shaker spirit drawings to New Mexi
santos. (November 13–May 14.)

Ancient Art

The blockbuster **Egyptian Art in the Ag**
the Pyramids at the Metropolitan Muse
of Art will include about 250 import
works from the formative period of
cient Egyptian culture, which is so
times called the Old Kingdom (ci
2650–2150 B.C.). In addition to pro
ing a survey of one of the greatest era
art, the show will emphasize the beguil
humanity of much Egyptian work, wh
can seem at once abstract and disarmi
ly real. The curators and scholars beh
the show have also reconsidered the
lution of Egyptian art, redating m
pieces. (September 16–January 9.) Als
the Met is **The Artist as Collector: Mas**
pieces of Chinese Painting from the C.C. W
Family Collection, a show organized aro
works of Chinese art from one of this
tury's greatest private collections. (S
tember 3–January 9.)

Modern Art

Among exhibits of contemporary art,
sation: Young British Artists from the Sa

Photographs courtesy of the Museum of Moder

ollection at the Brooklyn Museum of Art hould prove especially provocative; it iled up London and Berlin in earlier howings. Of the 44 artists represented, amien Hirst is the best-known. He made name for himself by exhibiting sliced-up nimals—including cows and sheep—in ealed containers of formaldehyde. (Oc- ober 2–January 9.) At the P.S. 1 Contem- orary Art Center, **Children of Berlin** will ex- mine what happened to art in that city nce the wall was torn down in 1989. The ircumstances were extraordinary: a city iecing itself together into a new collage. November 7–January 2.)

The work of the prolific 47-year-old alian painter **Francesco Clemente** is go- ng to fill the Solomon R. Guggenheim useum rotunda. His darkly imaginative ictures, which often include depictions f his own body, first caught the imagi- ation of the art world in the early eight- s. (October 8–January 9.) The New useum of Contemporary Art will have exhibition of the work of **Cildo eireles**, a well-known Brazilian concep- al artist. It will include room-size in- allations, environments, and sculpture. (November 19–March 5.) At New York University's Grey Art Gallery, **Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman** will compare the work of three women artists who specialize in various forms of the self-portrait. (November 16–January 29.)

Arts and Crafts

The New York Public Library is organizing **Seeing is Believing: 700 Years of Scientific and Medical Illustration**, a show that will include celebrated texts and images on a wide variety of subjects ranging from astronomy to biology. Many of the images of the interior of the body are fantastically strange and otherworldly. The old titles can also be wonderfully peculiar. William Beaumont called a treatise published in 1833 "Experiments and Observations on the Gastric Juice, and the Physiology of Digestion." (October 23–February 19.) The American Craft Museum is offering (through October 10) **Head, Heart, Hands: Native American Craft Traditions in a Contemporary World**, a survey of the ways in which Indians today are transforming ancient tribal traditions. The Smithsonian's George Gustav Heye Center of the National Museum of the American Indian will show **Instruments of Change**, a retrospective of the work of the influential Tlingit artist Jim Schoppert, who died in 1992. (October 3–February 6.) Also at the American Craft Museum is **The Beaded Universe: Strands of Culture**, an exhibit that looks at the use of beads in many different periods and cultures. (October 21–January 30.)

Drawings

The art of drawing will, as usual, be richly represented. At the Met, 92 drawings are part of the exhibition of Ingres's portraits. The Frick Collection is presenting **Watteau and His World: French Drawings from 1700 to 1750**, a show of about 65 drawings by the French master and his contemporaries. Hunter College will show **Giulio Romano, Master Designer**, an exhibition of about 45 drawings (including some erotic works) by the great Italian mannerist. (September 16–November 27.) Those who fell in love with the work of John Singer Sargent after seeing his ret-

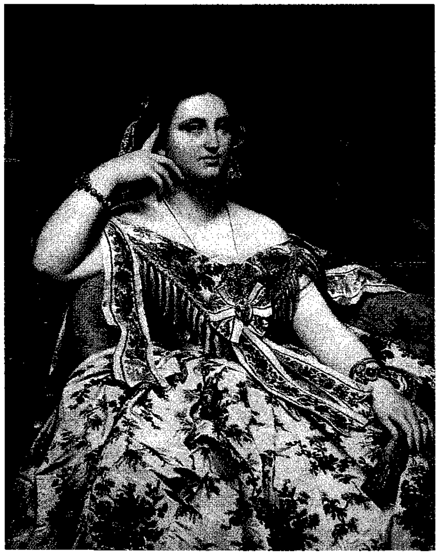
Girl Crazy

gres celebrated the sensuous and romantic; he also had a thing for fashionistas.

A paradoxical painter of great range, Ingres (1780–1867) upheld the strictest standards of the "classical" while creating a caressing, romantic line that sings of sensual abandon. A bodice in a Parisian salon, a body in a Moroc- n harem—he was the master of both. He could move between ssive, ponderous history paintings and tiny lliant studies, between the most exquis- observations of nature and the most grandil- uent allegories. Today, however, his best- ed works are the portraits of fashionable ople. The exhibition **Portraits by Ingres: Image n Epoch**, opening at the Metropolitan seum of Art on October 5 (through Janu- 2), celebrates this aspect of his imperial sibility. Jointly organized with the National leries of Washington and London, the show ush, eagle-eyed portraits will include 40 ntings and 92 drawings. Some of the st's most celebrated works will come to Met—among them the portrait of Mon- ur Bertin, whom Manet famously called e Buddha of the Bourgeoisie."

s a portraitist, Ingres is best known as irtuoso painter of women. His society uties inhabit a world of exquisite luxury. y appear to be enveloped, fondled, and rapped by velvets, laces, silks, and beau- lly textured floral fabrics. Often, a mir- darkly reflects their glory. Ingres, who painted women over many years, came of age during the Revolution and died as the Impressionists were beginning to make their mark. It is therefore fair to call his work the "image of an epoch." To help bring that epoch to life, the Costume Institute at the Met is presenting a complementary exhibit, "Costume and Character in the Age of Ingres," that will enable viewers to see for themselves some of the fabrics, textures, and objects of the period.

Fashion plate: Ingres's portrait of Madame Paul-Sigisbert Moitessier, 1856.



In an Ingres painting, the dress often lives as fully as the woman. The pillowy materials are palpable, almost miraculous. Historically, some critics have complained that his women's bodies are distorted; one called the sitter in a particularly fine portrait "a monster, whose head was cut short, whose eyes popped, whose fingers were shaped like sausages." But Ingres's distortions and elongations were, among other things, a way to escape a vulgar realism. He brought extraordinary formal intelligence to bear upon these portraits. The more one looks at them, the stronger—and more abstract—they become. The shapes are carefully massed and balanced; the astonishing lines talk and play with one another. As a result, his art does not finally seem owned by the riches of a moment or the passing fancies of society. Ingres's women become timeless—reincarnations, after their fashion, of the classical goddesses.

MARK STEVENS

graph courtesy of the Metropolitan Museum of Art.

rospective (which is now in Boston) will want to see **John Singer Sargent, Draughtsman: Works from the Corcoran Gallery of Art**, an exhibit of more than 90 works on paper at the Grey Art Gallery of New York University. (August 31–October 30.) At the Drawing Center, **Darkness Like a Dream: Nineteenth Century Sandpaper Drawings From the Collections of Randall and Tanya Holton, Matt Mullican, and Valerie Smith** presents examples of an almost-forgotten folk-art tradition of drawing from the mid–nineteenth century, in which artists used charcoal on boards coated with marble dust. (September 10–October 14.)

Architectural Drawing

The Drawing Center is also presenting **Another City for Another Life: Constant's "New Babylon,"** a celebration of the utopian architecture of Constant Nieuwenhuys (who was known mainly by his first name). Constant was part of a group of radical activists who between 1956 and the mid-seventies mounted a fierce critique of modern urban planning and what they considered a dehumanized environment. Constant designed an alternative city whose inhabitants would live in a kind of nomadic bliss. (November 2–December 30.) At the Cooper-Hewitt, National Design Museum, **The Work of Charles and Ray Eames: A Legacy of Invention** will examine the work of the American husband-and-wife team who sought to use design to make everyday life more useful, interesting, and lively (see "Architecture," page 114). More than 500 works will be on view, including furniture, buildings, and toys created from the forties through the seventies. (October 12–January 9.)

For Kids

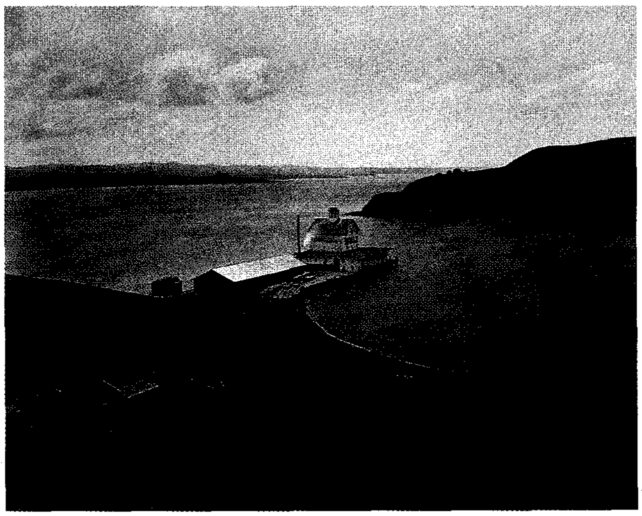
Among shows that should interest children as well as adults is **The Great Experiment: George Washington and the American Republic** at the Morgan Library, a selection of about 160 manuscripts, maps, artworks, and personal artifacts that concern the first president. A first printing of the Declaration of Independence and the letter and terms of surrender c the British general Cornwallis highligl the show. (September 16–January 9 The New-York Historical Society is o ganizing **$24: The Legendary Deal for Mai hattan**, an exhibition that will investigat the most famous real-estate steal in Ne York history. Did it really happen? Wh is the story so appealing? (Septembe 21–March 9.) The Heckscher Museu of Art in Huntington, Long Island, i vited 21 artists, architects, and desig ers—among them Faith Ringgold ar Milton Glaser—to create millenniu time capsules. Children might be i spired to make their own. (Novemb 20–January 30.)

Children should also take a particul interest in the return engagement of **Tl Butterfly Conservatory** at the American M seum of Natural History, which will di play a colorful array of these live, flutte ing dandies. They seem to enjoy landi on a child's head. (October 9–Februa 27.) Children might also enjoy **Body A Marks of Identity** at the same museum, serious but colorful examination of t practice of decorating the body that w

Best Western

Was the rediscovered Carleton Watkins just a talented craftsman, or was he a pioneering landscape photographer of genius?

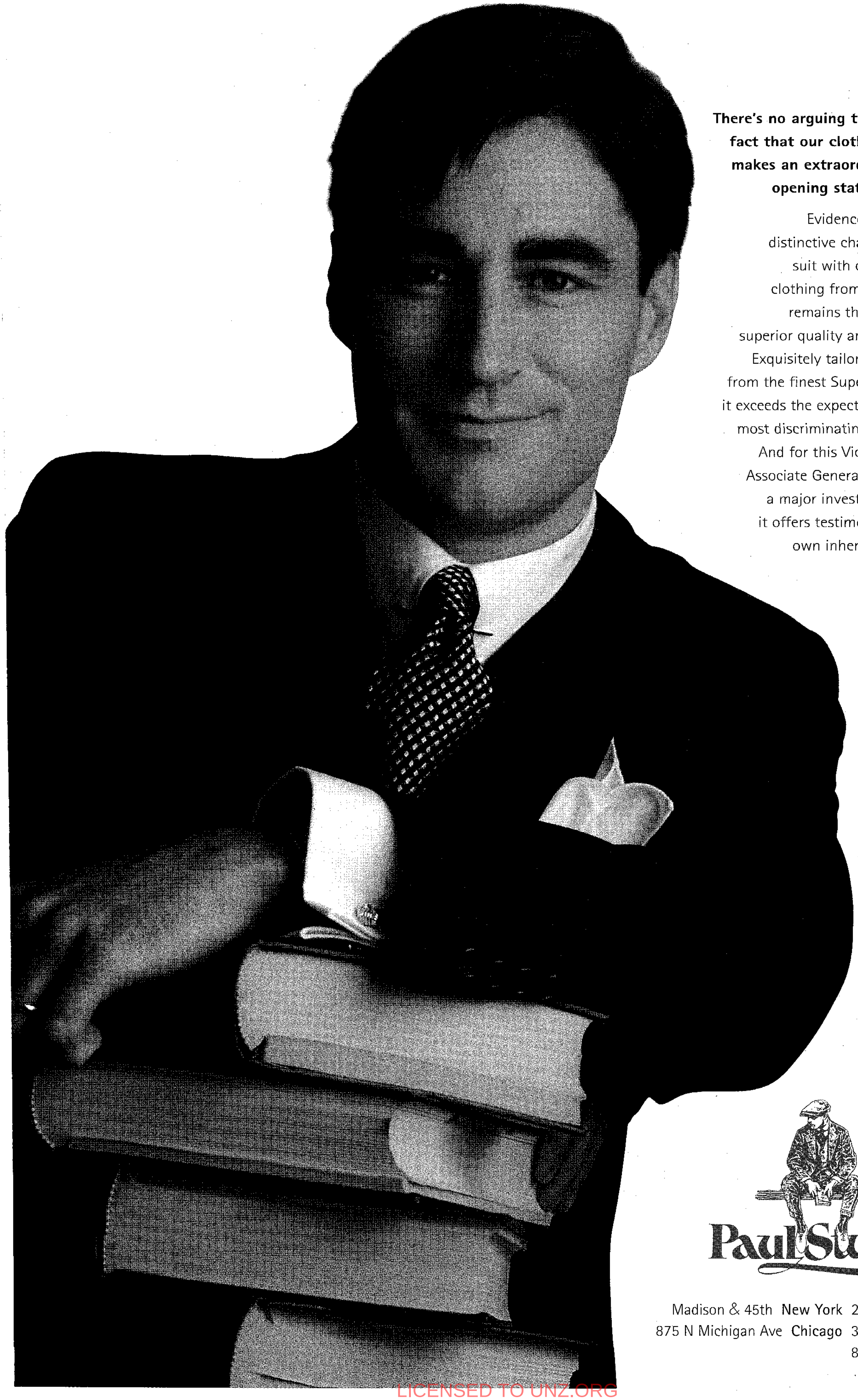
The first picture show: Watkins's *Strait of Carquennes*, 1868–69.



Little is known of the aspirations of **Carleton Watkins** (1829–1916), the American photographer of Yosemite and other scenic western landscapes, yet his surviving photographs, many of which comprise his first major retrospective, "Carleton Watkins: The Art of Perception" (Metropolitan Museum of Art; October 5–January 9) offer evidence that Watkins thought of himself as more than a documentarian. Clearly, given the large scale of much of his work (Watkins pioneered the mammoth-plate print in the 1860s), he intended his photographs to be hung on the wall—indeed, he exhibited and won a first prize at the 1867 Paris International Exposition. Watkins's enthusiasm for the stereoscopic camera, which he used in tandem with his hulking box camera, suggests a fascination with perception. And he clearly had an eye and a style of his own. His radically simple, often quirky compositions, whether depicting a mountain view or a box of peaches, seem to anticipate modernist experiments. Still, the producer of this refined, cohesive, and prophetic body of work was by all accounts unsophisticated. Born and raised in Oneonta, New York, Watkins arrived in Sacramento with the g rush, then found a job as an operator in a San Francisco daguerr type studio. Even after he became successful, Watkins's only knc stated aim was to find "the spot that would give the best view." had no head for business—eleven years before the 1906 earthqu that wrecked his studio and much of his life's work, Watkins and wife and children were living in a railroad boxcar. His wife later cc mitted him to an insane asylu where he died. Some six deca passed before Watkins's p tographs were seen in a new p spective—as art, not craft. "H the first great American arti says contemporary photograp John Coplans, who has writ extensively on Watkins and u to collect his work. Daniel W who began collecting (and sell Watkins in the early sevent agrees: "He's not just a mas he's a genius. A great Watkins p tograph is like music. I've s 2,000 photographs, late work, people haven't seen. The next is when people realize that Wat may have been the greatest la scape photographer of all tim

EDITH NEWI

Photograph courtesy of the Metropolitan Museum c



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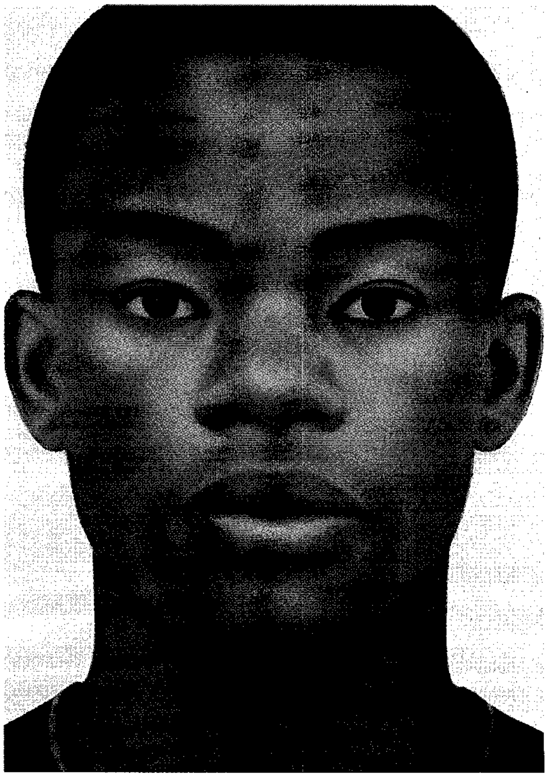
range over thousands of years. They will be able to shiver over the practice of ancient tattooing and piercing and admire "head shaping." However . . . parents might want to keep adolescents away from the show, lest they get some ideas. (November 20–May 29.) M.S.

GALLERIES

Paintings and Works On Paper

At Deitch Projects, San Francisco artist **Margaret Kilgallen** will cover the gallery's walls with a mural using her own formula of recycled house paint and pastels; she'll also be showing smaller works on wood, which, like her mural, reflect her interest in American hobo culture and incorporate text rendered freehand in old-fashioned lettering. *(76 Grand Street; September 9–October 9.)*



Face time: Till Freiwald's portraits, at Jack Shainman.

Fans of **Carroll Dunham**'s psycho-animated narratives—late Philip Guston meets *South Park*?—can expect a thirteen-foot-long painting in which an oversize blue, shiplike building is a battleground for cartoony figures sporting bizarre headdresses and multifunctional genitalia. *(Metro Pictures, 519 West 24th Street; October 23–November 26.)*

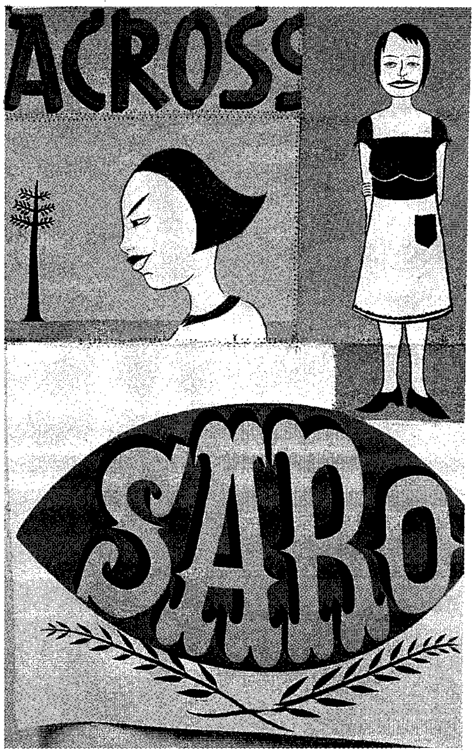
No artist, Duchamp included, has tended his own mystique as shrewdly as **Balthus** (Balthasar Klossowksi de Rola, born in Paris in 1908), who says of himself, "Balthus is a painter of whom nothing is known"; resides in an eighteenth-century chalet in a Swiss village; has long claimed to be the Count de Rola; and is best known for his paintings of languorous girls in mysterious settings. That aside, Balthus has produced some of the more remarkable paintings of this century, some 25 of which—his stellar, painterly landscapes among them—will form his first United States retrospective in fifteen years. *(Beadleston Gallery, 724 Fifth Avenue, at 56th Street; October 20–November 13.)*

Everyone's jumping on the portraiture bandwagon these days. Of the younger crowd, **Till Freiwald** has taken one of the fresher approaches to the genre. He first paints small watercolors of his subjects over the course of several sittings, then creates monumental-scale ones from memory. But unlike, say, Chuck Close's early portraits, which magnify their subjects' personalities or attitudes, Freiwald's bland faces eerily project the artist's own scrutinizing gaze. *(Jack Shainman Gallery, 513 West 20th Street; September 9–October 9.)*

At PaceWildenstein, the late **Saul Steinberg** will be remembered in a survey of his drawings from the fifties through the nineties, "Saul Steinberg: Drawing Into Being," including rarely seen works with stamp marks (made with rubber stamps that the artist had especially produced bearing images from his own drawings), and parodies of still lifes by Picasso, Braque, and other Cubists. *(32 East 57th Street; October 1–30.)*

Sculpture and Installation

For her first New York solo show, SculptureCenter's 1999 artist-in-residence **Luisa Caldwell** is transforming its gallery into an exotic interior comprising freestanding arches and theater flats papered with hand-silk-screened patterns, cast-iron carpet weights, a dreamlike



Muralist: Margaret Kilgallen, at Deitch Projects

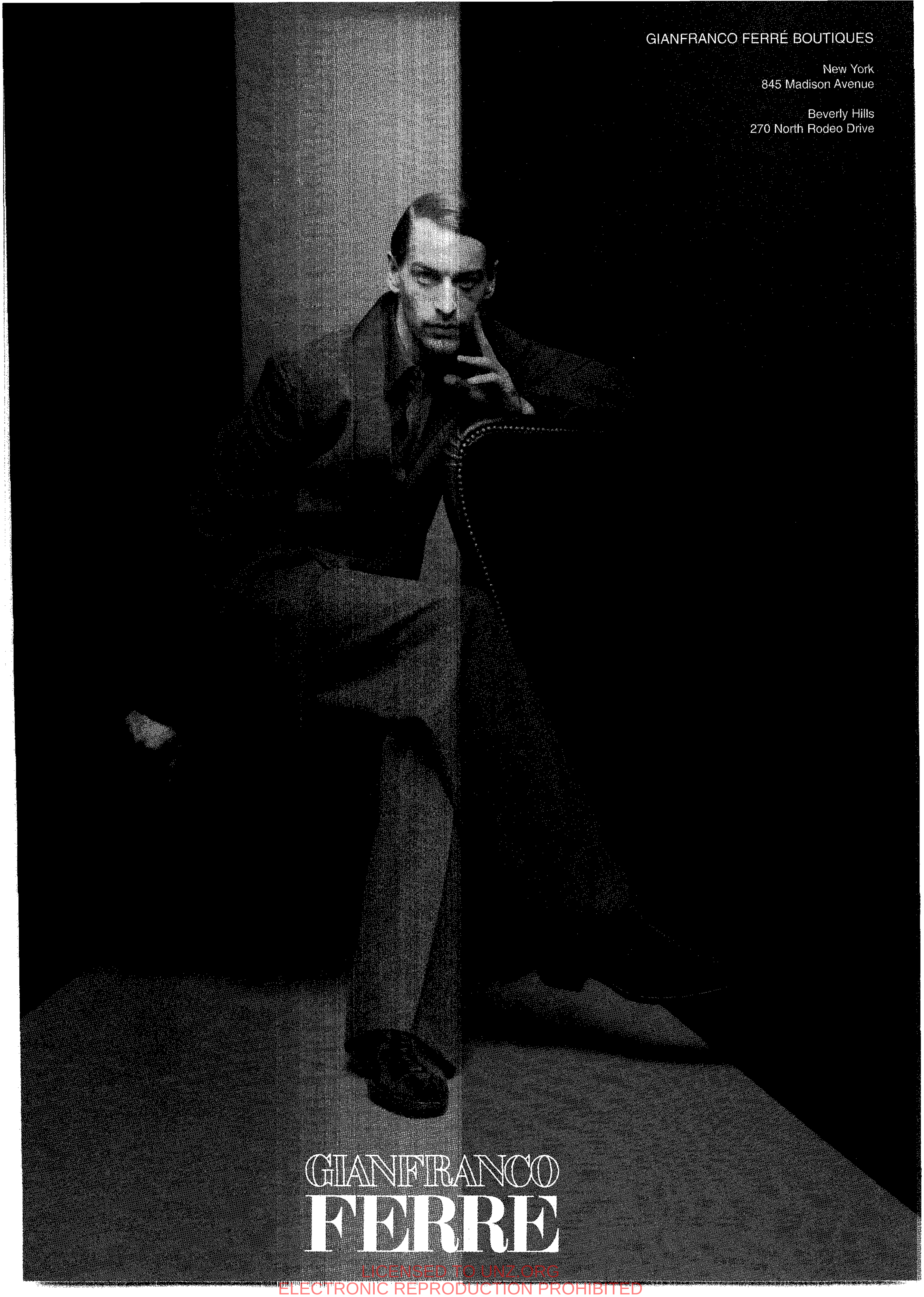
video projection, and a life-size, lifeli
cow. *(167 East 69th Street; Septemb*
9–October 16.)

The centerpiece of **Not Vital**'s show
mostly hydrocal and marble sculptures
a work in glass, a relatively new mediu
for the Swiss artist. *The Life of a De*
represents the animal's life span—ar
in keeping with much of Vital's work,
relationship to man—through ten pa
of blown-glass deer antlers based on r
ones in various states of maturity th
the Swiss artist had copied by a mas
glassblower in Murano. *(Sperone We*
water, 142 Greene Street; Septem
8–October 2.)

The history of the opium trade—a
Westerners' obsession with and fear
the Orient—is the subject of *Opi*
Works, **Barbara Broughel**'s installation
objects (opium paraphernalia, As
trade imports, and more) and drawi
at Frederieke Taylor/TZ'Art; broo
domestic implements, and other Sal
staples from "Requiem," her series
spired by court transcripts of the tr
of several New Englanders prosecu
for witchcraft, will also be exhibit
(470 Broome Street; September 15–
tober 16.)

Alison Saar's new sculptures conti
her evocation of the African-Ameri
female experience, this time in large
ures carved from wood and covered v
tar. In her mysterious *Dark Roots*
work suspended from the ceiling,
such figures are joined at the hair,

Photographs: left, courtesy of the Jack Shainman Gallery; right, courtesy of Deitch Pro



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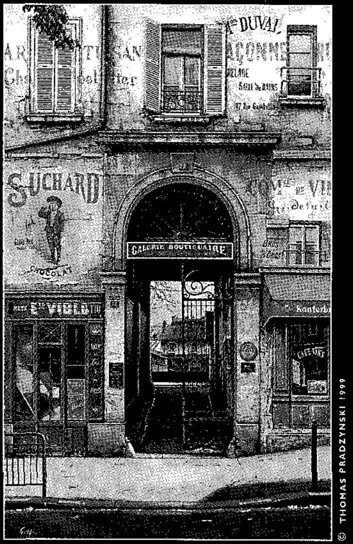

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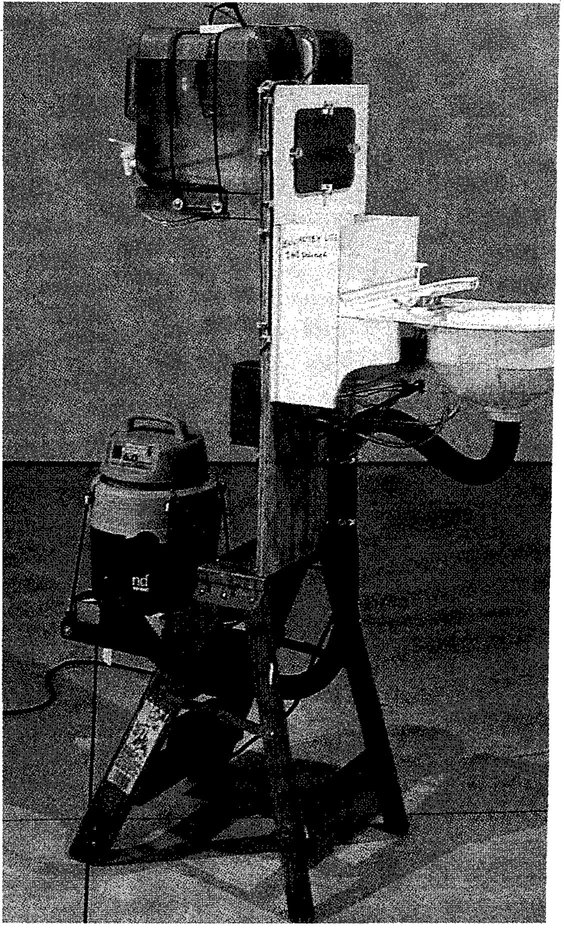
upside down on top of the other. And in a series titled "Skillet Studies," iron frying pans bear painted portraits of female domestic workers. *(Phyllis Kind Gallery, 136 Greene Street; September 18–October 30.)*

In his first show with Mary Boone Gallery, "Page Six" regular **Tom Sachs** probes his viewers' relationship to mechanical devices (or, as he puts it, "cultural prosthetics") with his elaborate aggregations of handmade toilets, sinks, and boom boxes. *(745 Fifth Avenue, at 57th Street; September 10–October 23.)*

Reminiscent of John Cage's experiments with everyday objects as musical instruments, **Céleste Boursier-Mougenot**'s installation uses submerged microphones to amplify the haunting chimes of dishes and glasses floating in inflated, water-filled pools. *(Paula Cooper Gallery, 534 West 21st Street; September 10–October 16.)*



Home depot: Tom Sachs's *Sink Test Module* (1999), at M Boone Gallery.

Group Shows Not to Be Missed

"Trippy World," psychedelic visions by Mary Beyt, Minnie Evans, Yayoi Kusama, Sigmar Polke, Anne-Françoise Potterat, and others *(Baron/Boisanté Editions, 50 West 57th Street; September 18–November 6)*; **"Whichkraft?"** with supernaturally inclined works by Meghan Boody, Bryan Crockett, Peter Garfield, Peggy Preheim, and others. *(Trans Hudson Gallery, 416 West 13th Street; September 21–October 23.)*

Photography

The ambiguous relationship of modern Japanese society to American culture has always been at the heart of Daido Morimaya's grainy, cropped, black-and-white photographs, which go on view this fall in concurrent exhibitions at the Japan Society and the Metropolitan Museum of Art. **"Daido Morimaya: Stray Dog"** (*Japan Society, 333 East 47th Street; September 23–January 2*) features more than 130 vintage prints dating from the sixties through nineties, whose images include a st dog wandering the streets of Misa City and evoke alienation, aband ment, and loss. The 40 photograph **"Daido Morimaya: Hunter"** (*Metropoli Museum of Art, 1000 Fifth Avenue 82nd Street; September 22–January* mostly shot through the windows moving car, were inspired by Jack K ouac's *On the Road* and were origin published in his 1972 book *Hunter* addition, Laurence Miller Gallery show a selection of vintage Morim prints (*20 West 57th Street; Septem 16–October 30*).

The International Center of Pho raphy honors two masters of their spective genres this fall. **"Bill Brand Retrospective"** (*ICP Midtown, 1 Sixth Avenue, at 43rd Street; thro October 31*) spans more than 50 y of the British photographer's ca from his early work documenting sc contrasts in pre–World War II Bri to his stark portraits of artists and w ers (Francis Bacon, E. M. Forster, et and high-contrast nudes distorted wide-angle lenses. **"James Nachtwe**

Photograph courtesy of the Mary Boone C

etrospective" (*ICP, 1130 Fifth Avenue, t 94th Street; October 20–February 3*) gathers some 200 of the celebrated hotojournalist's poignant images of rife taken between 1981 and the pre- :nt, pictures that reveal the effect of ar on the individual human being.

"Of all my protégés, he was one who ɜst understood what I meant about ovement," said the art director Alexey Astonish me!") Brodovitch of **Paul Him- el**, who shot for *Harper's Bazaar* and *ɔgue* before giving up photography in ɔ69 to become a psychotherapist. Pre- ıre then to be astonished by a new book, *ıul Himmel* (Assouline Editions; $75), ːsigned by Himmel's wife, photographer llian Bassman, and a retrospective exhi- tion. *(James Danziger Gallery, 851 adison Avenue, at 71st Street: ːtober 23–November 27.)*

Lever House, Gordon Bunshaft's icon modernist architecture, and an aged pliance-store window display merge in **ınifer Bolande**'s ambitious *Appliance ɔuse*, a photo-sculpture comprising ıltiple points of view of both sites shot the artist at night and combining the ·mat of a 35-mm contact sheet with the actly reproduced proportions of Lever ɔuse. *(Alexander and Bonin, 132 Tenth enue; September 9–October 16.)*

Fashion and Lou Reed aren't **Timothy ːenfield-Sanders**'s only subjects. He's also ɔt some 700 art-world heavyweights ɜr the past two decades—more than ɔugh to fill *Timothy Greenfield-Sanders World* (December 10; Fotofolio; 9.95). Mary Boone, herself a subject, l exhibit a selection of images at her lery. *(Mary Boone Gallery, 745 Fifth ɜnue, at 57th Street; October 29–De- ıber 18.)*

ɔavid Seidner, who died of AIDS in June, l be remembered in an exhibition of photographs for *Vanity Fair, Harper's ːaar, The New York Times Magazine,* l other publications. *(Staley-Wise, 560 adway; September 17–November 6.)*

IORT LIST

ʒuerreotypes and photograms of ɜsses, smoke, and shadows of flying ls by **Adam Fuss** (*Cheim & Read, 521 ɜt 23rd Street; September 9–October ;* images of urban street life by **Mitch ein** (*Brent Sikkema, 530 West 22nd et; September 10–October 16*); land- ɔe photographs on the theme of piles leaves, rocks, snow, tires, et cetera) **lohn Pfahl** (*Janet Borden, Inc., 560 ɜdway, at Prince Street; September October 23*); male and female nudes **Alvin Booth** (*Yancey Richardson lery, 560 Broadway, at Prince Street; ·ember 9–October 9*). E.N.

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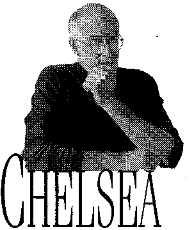

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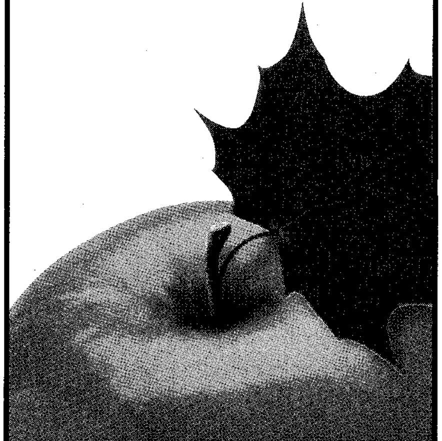

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Designer Marriage

An exhibition at the Cooper-Hewitt shows that Charles and Ray Eames did a lot more than design the world's comfiest chair. By Karrie Jacobs

The husband-and-wife design team Charles and Ray Eames are best known for the ubiquitous molded-plywood-and-leather chairs that bear their name. They were revered for their miraculous little 1977 science film, *Powers of Ten,* which takes viewers on a nine-minute trip from a point a billion light years out in space to a subatomic cranny deep within the human body. But what is most compellingly revealed by **The Work of Charles and Ray Eames: A Legacy of Invention**, an exhibition that summered in Washington, D.C., at the Library of Congress and will spend the fall at the Cooper-Hewitt (opening October 12), is that the Eameses were visionaries at once *way* out on the edge of modern design yet heartbreakingly personal in their worldview.

Their partnership, which obliterated the distinctions between private and professional lives, inspired numerous contemporary working marriages, including that of the Culver City–based architects Craig Hodgetts and Hsin-Ming Fung, who designed the exhibition. Charles and Ray, architect and artist, wanted to do everything—disciplinary boundaries meant nothing to them—and, by and large, succeeded. "I've worked on this exhibition for five years, and I'm still dazzled by what they did, the scope of their ambition and what they pulled off," says Donald Albrecht, the exhibition's director.

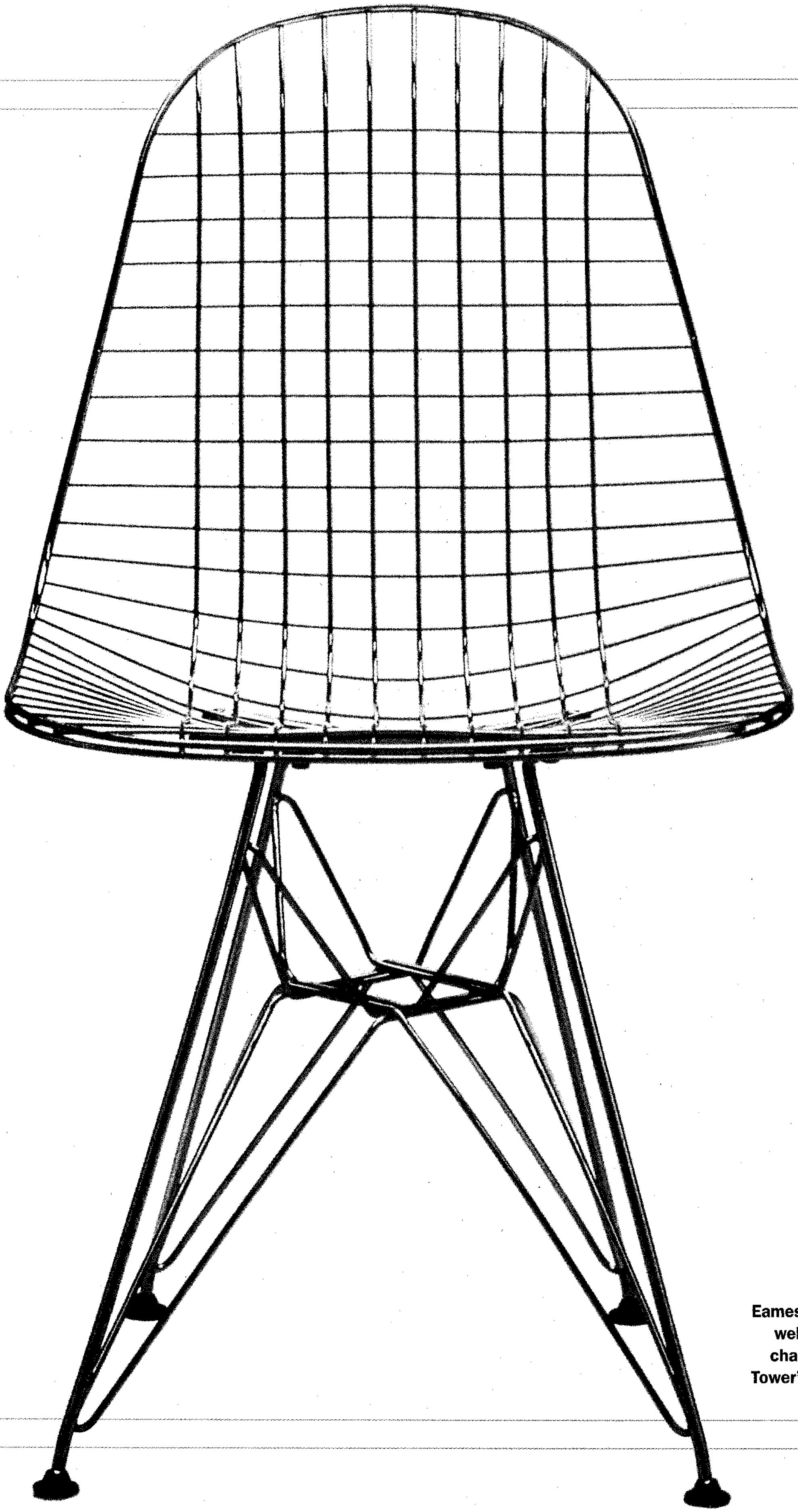
Unlike European modernists, the Eameses were not reductive. They didn't want to make the world a simpler place. They tried instead to build a framework for its complexity. When I visited the Eames exhibition at the Library of Congress, I realized that much of what I think of as American design culture sprouted from the Eames Office. Their multiscreen slide shows were early experiments in telling a story through snap juxtapositions, now a staple of everything from educational CD-ROMs to music videos. Their fascination with objects from India and Mexico predates our present-day infatuation with Third World "innocence" and "authenticity." Even the office itself was a prototype. Their workplace, an old garage in Venice, California, was a forerunner of recycled industrial buildings everywhere. As Hodgetts points out, the Eames Office more or less originated "that scrappy, garage-inventor quality that characterizes the start-ups here and in Silicon Valley."

I can't recall an exhibition that does a better job of immersing us in the process of design, not by leading visitors step-by-step through a methodology but rather by placing us in the designers' world—filling the room with the things they loved to look at, that inspired them on a daily basis. "If the purpose of design is to improve everyday life," notes Albrecht, "the source of design is to be found *in* everyday life."

Indeed, my favorite part of the show is a cabinet full of Plexiglas sealed drawers, some stuffed with the paper ephemera Ray Eames collected, others full of Mexican tchotchkes, some just containing stamps or rolls of colorful tape. Hodgetts says the drawers were selected from a collection of hundreds and transplanted without disturbing the contents. Peering into them, he remarks, "is like looking directly into Ray's soul."

Implicit in the Eames exhibition is the notion that Charles and Ray were equal partners in the creative enterprise. In his catalogue essay, critic Joseph Giovannini

Photograph by Hans Hansen, courtesy of Vitra Design Museum.



Whimsy: The Eameses' bent-and-welded-wire side chair, with "Eiffel Tower" base, 1951.

cites examples of the ways in which Charles Eames, purposefully or not, took full credit for the design of the signature chair that made its debut in 1946. Giovannini then points out that it was Ray, in fact, who performed the first experiments with molded plywood, and that the chair's structure and aesthetic grew from a series of molded-plywood sculptures Ray did in the early forties. In the exhibition, Charles's architectural training and Ray's years as an artist are given the same weight. The iconic chair and all the furniture that followed are presented as the fruit of a perfect marriage of his rationalism and her discerning aesthetic.

Another exhibition highlight is a film re-creating the triumphant seven-screen slide show "Glimpses of the U.S.A.," which the Eameses prepared for the 1959 American National Exhibition in Moscow, the event famous for the "kitchen debate" between Nixon and Khrushchev. The slide show is propaganda, but it is superb propaganda. The cascading stream of images illustrates again and again the places where the Eameses' love of the modern world dovetailed with an idealized, postwar image of America. It was, after all, a remarkable moment in history. After the war, as Albrecht notes in his catalogue introduction, it seemed that a visionary design team working in cooperation with America's biggest corporations could make the world a better place. Years later, of course, it became clear that this was not quite the case. "Our dreams have come true at the expense of Lake Michigan," Charles observed in 1971. "Th doesn't mean the dreams were all wron It means that there was an error som where . . . and we have to fix it."

Our faith in the power of industry ar technology to improve our lives bottom out in the seventies, but it has been reki dled with the advent of interactive tec nology. The parallels between the Eame es' enthusiasm for the power of smok stack industries and our own enthusias for telecommunications make this exhi tion seem especially timely. The Eam Office traded in "information design" fore the term existed. The Eameses lieved that the boundaries between dis plines and aesthetic schools were arti cial and permeable, something we a now discovering all over again.

Spectaculars

An Art Deco monument gets a face-lift; a bridge basement finally starts feelin' groov

Here's a familiar sight: Architect Hugh Hardy leading a private tour of another one of New York's neglected architectural monuments. Restoring such places is his stock-in-trade. Most recently, there was the underbelly of the Queensboro Bridge, a series of magnificent vaulted chambers lined with polished Guastavino tiles, a space that will open in November as Bridgemarket. A couple of years ago, it was the New Amsterdam Theater. In 2001, it will be the fire-scarred Central Synagogue. Today, however, it's **Radio City Music Hall**, the underappreciated art deco wonder that is due to reopen in October.

Up flight after flight of stairs, under scaffolding, past hallways where ceilings are being gilded anew, Hardy points out all the places where Donald Deskey's fabulous interiors had deteriorated into "a brown stew." Paint, ornate wallpaper and carpets, and metal finishes all had dulled over time. And whenever the theater, which opened in December 1932, was renovated, the decorators tuned the new palette to the darker hues: "They kept matching into the grunge," explains Hardy.

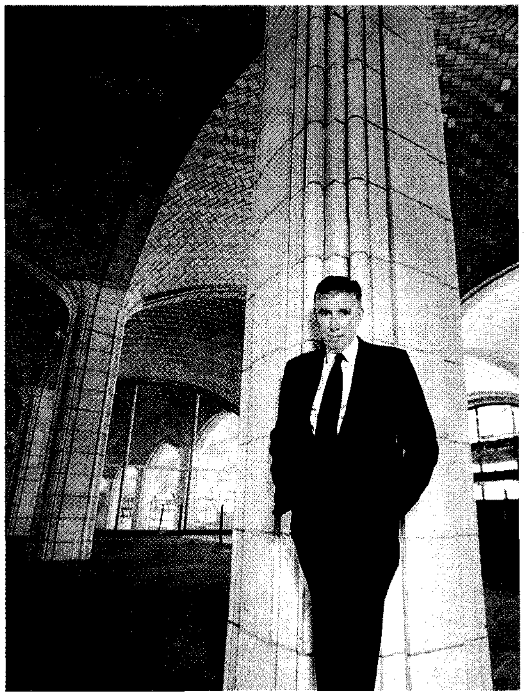
Built in the depths of the Great Depression as a morale booster courtesy of John D. Rockefeller, the 5,900-seat vaudeville palace turned movie theater was a showcase of eclectic interiors: A men's smoking lounge featured patterned wallpaper inspired by cigarette-pack foil; there was an imitation Georgia O'Keeffe ladies' lounge; and, of course, there was the 60-foot-by-30-foot *Fountain of Youth* mural in the grand foyer. Hardy Holzman Pfeiffer Associates, working from old photographs and original Deskey sketches, is striving to make Radio City look as it did the day it opened.

Radio City has been closed for restoration since February, but the space beneath the Queensboro Bridge has been closed to the pub since the thirties, when a fruit-and-vegetable market housed th was shuttered. Plans to adapt the so-called cathedral bene the bridge for some public use have been cropping up for at le two decades. A scheme for a cinema complex quickly gave to one that reflected the growing popularity of festival mark places. Hardy Holzman did its first design for the space in 19 a multilevel bazaar crammed with small vendors. "It looked ABC Carpet," notes Hardy, "except that it was food."

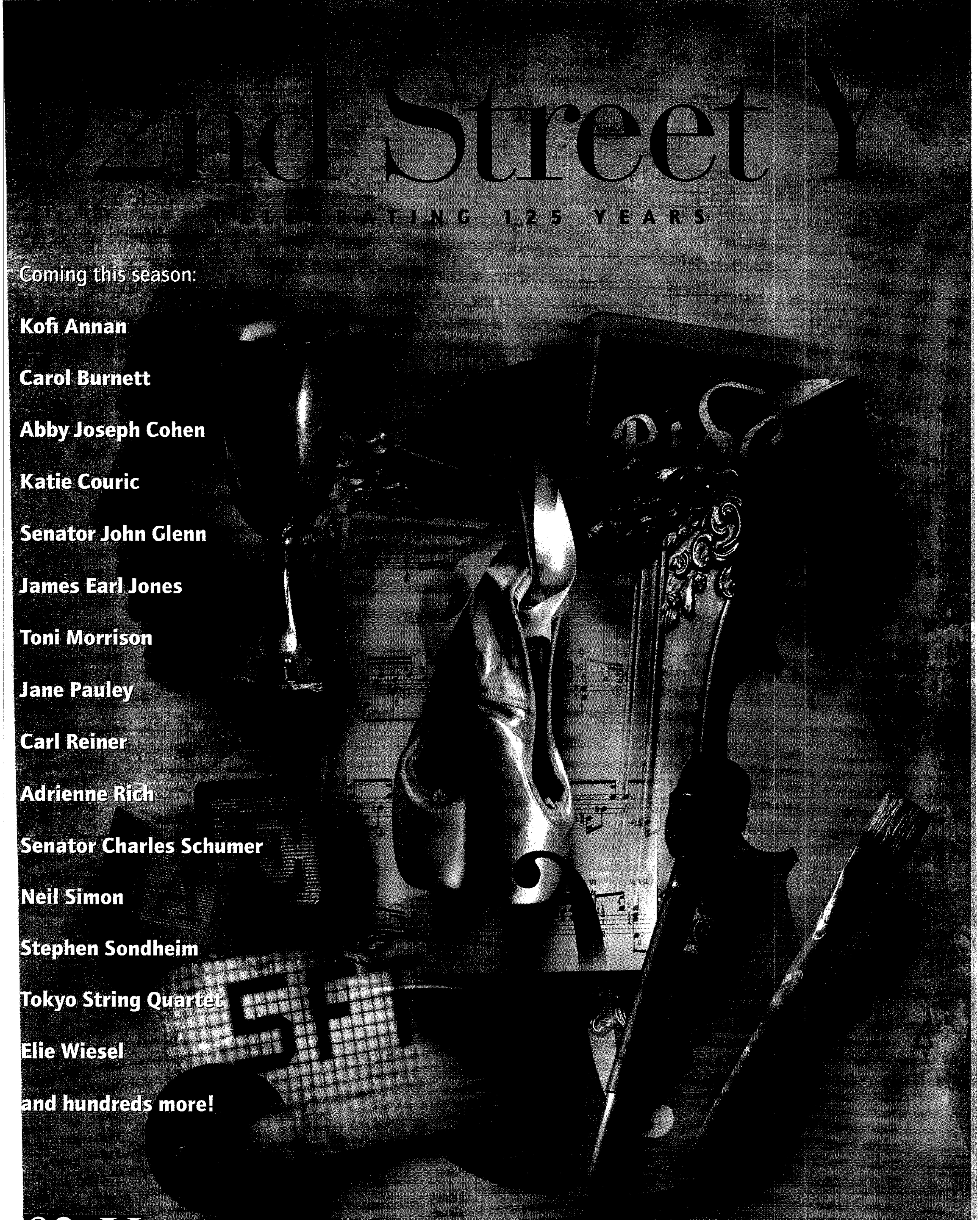
The 1999 version of **Bridgemarket** is cooler and less clutter It has three distinct parts that marry the soaring vaults wit contemporary architecture of gl steel, and light. Most of the main f is occupied by a Food Empori supermarket configured like a D & DeLuca. A Terence Conran–desig restaurant, Guastavino's, occupies levels beneath the tallest portio the bridge approach. The restaur a series of bars and dining areas, atop and beneath a steel deck seemingly floats within the vau space. Outside, on 59th Street, a g pavilion with a swooping roof is gateway to a lower-level Terence ran Shop, a furniture-and-home s pricier than the Conran's stores Yorkers remember.

Radio City's restoration was long due, though it will not change the fa hall's essential presence or purpo Rockefeller Center. But Bridgema is something else, an architectural vel long inaccessible, returned to public. Even if you don't have a kering for French cheese or an It sofa, you can still drift in and gaze chunk of Manhattan that had been placed for 60 years.

Hidden treasure: Architect Hardy in Bridgemarket.



Photograph by Bernd



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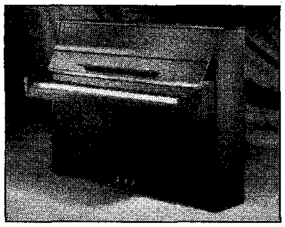

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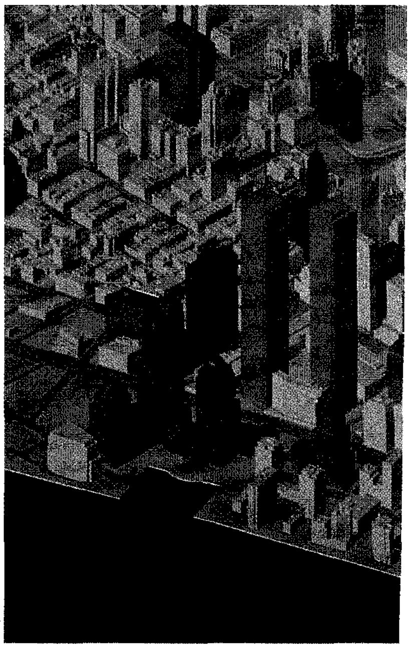
ARCHITECTURE

Big Buildings

Size counts at the **Skyscraper Museu**
where an exhibition called "Big Building
opens October 1. The show features
buildings of "exceptional" dimensions,
cluding many that were, at one time, t



Reach for the sky: From "Big Buildings" at Skyscraper Museum, color-coded to show "jumbos" of different periods.

world's tallest, and an assortment of "ju
bos" and "super jumbos." Two lecture
ries will focus on "The History of Si
and "Tall Towers." (16 Wall Street;
212-766-1324 for more information.)

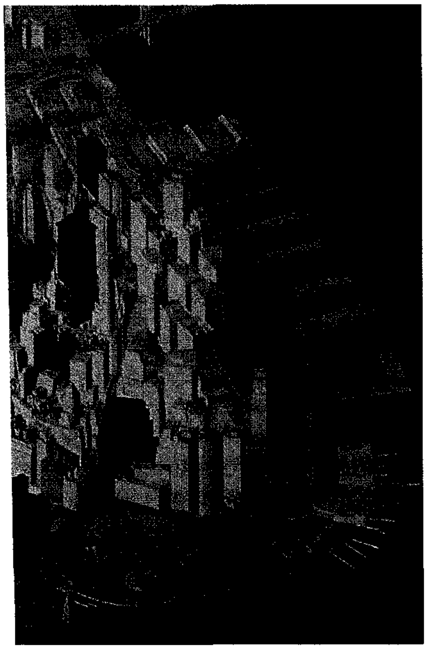
The Far West Side

Projects by the five finalists of the **Car**
an Centre for Architecture's competitio
give Manhattan's far West Side a h
concept makeover will be on display
tober 5 through October 20 in Gr
Central Terminal's Vanderbilt Hall. Ar
tect Peter Eisenman's winning prop
will be shown on a 40-foot-tall virtua
ality screen. Scheduled speakers at a
long colloquium about the competi
(October 8, Cooper Union's Great H
will be all the finalists and jurors, inc
ing Frank Gehry, Elizabeth Diller,
Rose, and Charles Gargano. Sen
Daniel Patrick Moynihan is also sched
to speak. Beginning November 16, **"C**
Urbanisms: Proposals for the Future Dev
ment of Hell's Kitchen South," a comple
different, more egalitarian set of plans
proposals for exactly the same slic

Ianhattan, will be on view at the Store-ront for Art and Architecture (97 Ken-iare Street; 212-431-5795).

Manhole Covers

Iore competitions: Submissions to **Con Edi-on**'s contest to redesign New York's man-ole covers will be on display at the Munic-al Art Society (457 Madison Avenue at st Street), October 27 to December 3. trants in **Architecture for Humanity**'s com-tition to design simple, inexpensive tran-ional housing for refugees returning to sovo will be on the walls at the Van Alen titute November 11 to December 3. (30 est 22nd Street; 212-924-7000.)

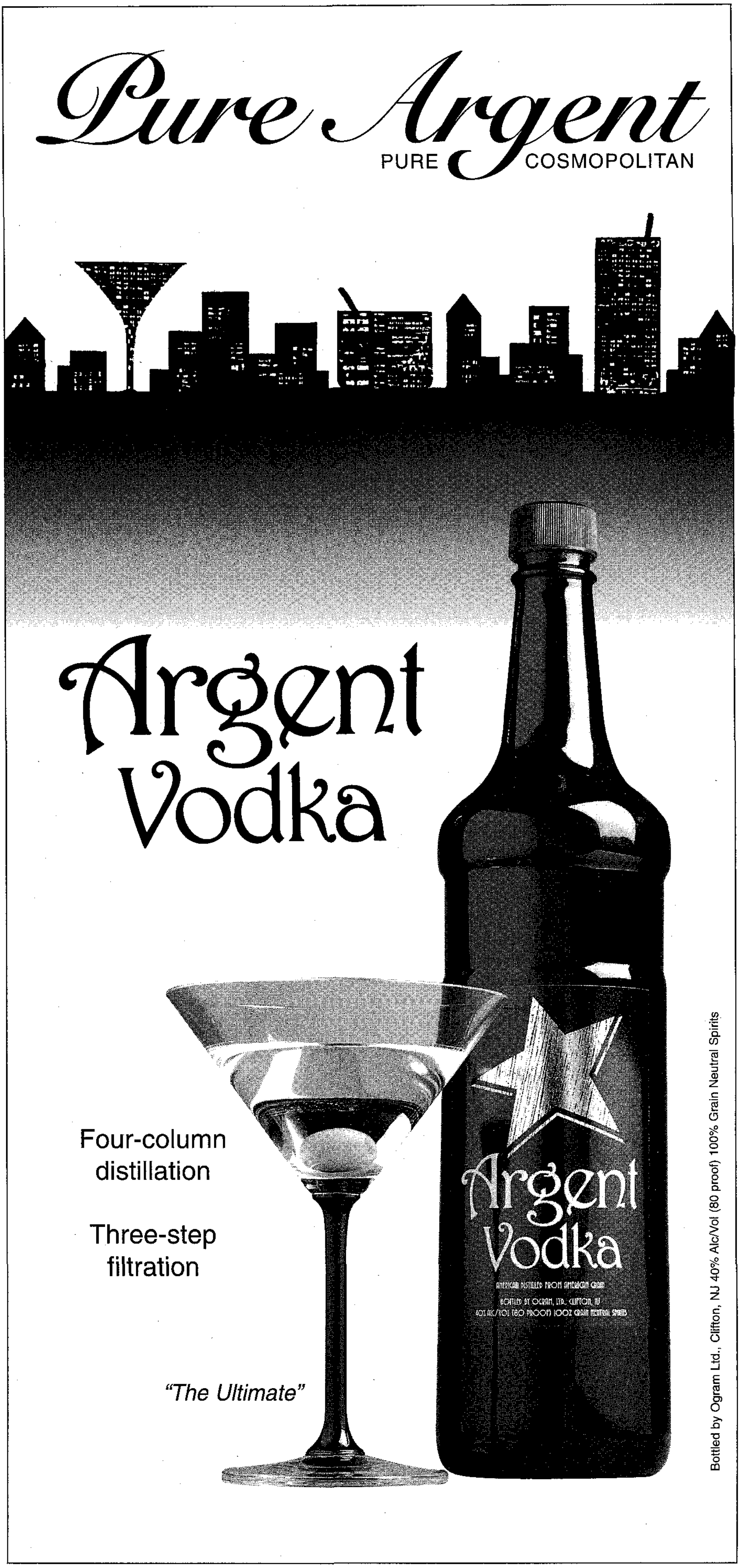


graph courtesy of Urban Data Solutions.

The Police Museum

her architectural curiosities include a e-fall reopening of the **New York City Po-** **Museum**, made over by architects ith-Miller + Hawkinson, normally pur-ors of a pared-down, machine-inspired thetic. Not here. "It's not an art muse-. It shouldn't be stark," says executive ector Tom Gambino. Exhibits include old-time station house and an "actual ne scene." (25 Broadway, near Morris eet; 212-301-4441.)

lecent MacArthur award recipients ler + Scofidio, whose designs generally ure light materials and heavy theory, e reworked that old midtown standby **Brasserie** (100 East 53rd Street), due to pen sometime in November. And the **ent Wall Street** (55 Wall) opens in late 9, making its insanely large McKim, id & White–designed banquet room, a ing cousin to the former Penn Station's it hall, accessible to the public.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Hungary Heart

Who knew that schnitzel with noodles was one of of David Bouley's favorite things? At the new Danube, he shows why. By Peter Kaminsky

Leaning back in his just-delivered and grandly oversize couch, David Bouley studies a quartet of large murals inspired by the Austrian artist Gustav Klimt. Facing him are eighteen-foot-high velour drapes the color of honey and, between them, glass panels painted in a blue-and-green wave pattern after a Klimt motif. Bouley looks like a small boy on this big sofa in the main dining room of **Danube**, with its dramatic forced perspective and fun-house angles dictated by the diagonal intersection of Hudson and Duane Streets. If Sigmund Freud had joined forces with Lewis Carroll to design a restaurant, young Alice might well have found herself in this surreal incarnation of *fin de siècle* Vienna in our own turn-of-the-century TriBeCa.

Kevin White, Danube's architect, and Walter Krajnc, its restaurant director, set out two candlesticks and light the long, slim tapers. The ivory stucco di Venezia ceiling, polished to a marble sheen, is shot through with heretofore invisible veins of powdered gold that catch the flame. "It feels like it was lived in before," says Bouley, betraying some emotion as we sit down to his first meal in this room. "Like maybe a Hapsburg prince lived here and threw wild parties and elegant dinners and then *we* got to move in. Hard to believe it was a funky old dry cleaner and a florist."

From the day he opened his namesake restaurant in 1987 to the day he shuttered it in 1996, David Bouley was arguably the No. 1 chef-restaurateur in New York. Since then, he has kept the culinary flame burning in the more casual Bouley Bakery, a block from his old stove. But now, as the next step in a much-anticipated, much-delayed multi-restaurant master plan that also includes a cooking school and a retail operation, he is about to open the doors at Danube, his passionate and sensual homage to the food and culture of *Mitteleuropa,* whose cuisine Bouley first encountered as a rising gastronomic star at Vienna Park on East 60th Street in the early eighties.

Although French by parentage and training (he has worked in the kitchens of Roger Vergé, Paul Bocuse, Joel Robuchon, and Fredy Girardet), Bouley was attracted by the challenge of trying to reintroduce and reinvent the cuisine of the Hapsburg Empire for his modern New York clientele. From the Tyrol to Bavaria, from the Ukraine to the border of Turkey, from the shores of the Black Sea, along the course of the Danube, through the fertile plains of Hungary, and into the cosmopolitan heartland between Vienna and Budapest, it is a region whose cultural heritage—Slavic, Germanic, Italian, Greek—is shared by millions of New Yorkers. Yet it is probably safe to say that it's been two decades since any of them enjoyed their native cuisine in a top-flight Manhattan restaurant. From the demise of the old Yorkville oompah restaurants in the early seventies, and through the New American dining revolution of the eighties and nineties, this half of the European dining heritage has been off the local gourmet radar screen.

With its reliance on fruits—particularly berries—garden vegetables, and vinegars to brighten the taste of food (rather than wine-, cream-, and butter-based

PHOTOGRAPH BY HOLLY LYNTON

Wien and dine: Chef David Bouley puts on a Hapsburg face at his new restaurant, Danube.

sauces), the cuisine that Bouley has been seeking out can be surprisingly light, as he discovered during the past two years of tasting and cooking. Twice, chef Norbert Niederkofler has come to New York from his Tyrolean restaurant, Rosa Alpina, to work alongside Bouley and Mario Lohninger (the 26-year-old whom Bouley accurately and generously describes as his chief "cooking chef") as they devised a menu. A trip in early July to work with Hans Haas at Munich's Tantris (two Michelin stars) helped crystallize Bouley and Lohninger's approach.

"In France 250 years ago, the great houses had a cuisine based on the fresh ingredients of the countryside and prepared by huge kitchen teams with unlimited space and time to prepare food," Bouley says. "When the French Revolution did away with the nobility, all those chefs found themselves out of work. Subsequently, pioneers like Carême opened the first modern restaurants. They didn't have the huge staffs, the space, or the time to prepare food slowly so that it developed its fullest flavor. More and more, they began to rely on dairy fats in particular to bolster flavor in heavy sauces. Maybe because Middle Europe did not have this kind of revolution, the country-based cuisine of the upper classes never had to reconfigure itself for city restaurants with *à la minute* menus. And even as restaurants grew there in the last two centuries, you still found a lot of slow, long cooking—slow braising and roasting, and long smoking, all of which bring out flavor without heaviness."

A first tasting from the work-in-progress menu just hints at the range of new flavors, textures, and combinations that Bouley fans will begin to experience: a creamy beet-horseradish terrine with an escabeche of catfish, crisped rouget fillets on top of a gazpacho of summer tomatoes, seared foie gras with salty braised red cabbage and caramelized apples, silky calf's head with pumpkin-seed oil, eggless potato-flour ravioli filled with braised veal shank and peas, a frothy demitasse of milk-enriched wine soup alongside a light crêpe filled with smoked trout, beef goulash that takes two days to coc and steep, Wiener schnitzel topped with lime wedge and served with half a glass ice-cold and perfectly bitter beer, oxta consommé with a bone-marrow dum ling, elderflower soup and mousse wi strawberries, and wild huckleberries wi a bracing beer ice cream—all of it accor panied by the little-known but focuse and fruit-forward wines of Austria, Hu gary, and the Balkans.

Having polished off sixteen courses or sleepy, rainy late-summer Saturday nigl when stylish TriBeCa looks like the truc ers' ghost town of yore, Bouley still hasr tired of talking about food (he nev does). "Still needs some tinkering," notes. "I want to try a bell-pepper j along with the paprika in the goulash: tv expressions of the same ingredier Should be fun to play around witl Bouley will be playing for keeps later tl month, when Danube should finally op for business. (30 Hudson Street; 212-79 3771; September.)

Swine before pearls: Karen and David Waltuck with Boo Boo outside Le Zinc.

Chef's Surprise

Chanterelle's upscale owners have a down-home drear

You're a four-star chef in a hypercompetitive food town, with an enviable twer year career of great reviews and a cultishly devoted clientele. What more co you possibly want? If you're David Waltuck, chef and co-owner with his w Karen, of TriBeCa's treasured Chanterelle, the answer is obvious. "I want a pl where I can hang out," he says. "I want a place where all the restaurant workers in TriBe can go for a late-night drink or a snack, where you can bring your kids, where local bu nesspeople can have a quick lunch." Worthy ambitions all, but not what you'd expect fr a chef whose current restaurant is a place where people go to (a) propose marriage or toast their newfound, Internet-fueled fortune or (c) indulge their inner foodie with a lux ously decadent three-course feast that can easily run $75 a head, not counting extras summer truffles and a ripe Reblochon. But the Waltucks realize that not every meal m commence with salmon mousse and conclude, hours later, with a triple installment of pe fours. In fact, sometimes it's better to keep it simple, which is what they intend to do a **Zinc**, the shuttered eighties-era bistro at 139 Duane Street (it was also, briefly, Zut!) the couple hopes to reopen by December, just after Chanterelle's twentieth birthday.

Karen and David weren't regulars at the original Le Zinc, but they remember its reputat "Le Zinc was TriBeCa when we were all . . . without children," says Karen, struggling for wo to convey a grittier, less innocent time, before the neighborhood's baby boom and subsequ explosion in luxury loft development. They've decided to keep the old name as a consc bridge to the past, much as the barrel-vaulted room will retain what Karen calls its "archi tural integrity." Don't expect design pyrotechnics. "No waterfalls, no sparkling lights," David. "Just the old-fashioned feel of a restaurant." And the old-fashioned food of a bistr makes sense: Plumb the repressed culinary fantasies of any classically trained, foie gras-ated, beurre blanc–whisking chef, and you find a stew cook yearning to break free.

"David cooks French food at Chanterelle and Chinese food at home," says his wife. Le Zinc, he can cook soul food"—the humbler, one-pot kind of dishes that he feeds his tunate staff. (Some of these recipes will be collected in a book due out next spring f Workman.) But Waltuck won't be renouncing haute cuisine to personally turn out Le Zi pot-au-feu, lamb with flageolets, and braised pork shoulder with star anise, or its even pler bar food and sandwiches. He'll most likely hire one of his former sous-chefs, the step in reuniting what Karen calls "the greater Chanterelle family" of ex-employees who v off to do other things and who (chances are) haven't eaten as well since. ROBIN RAIS

Photograph by Joe Sca

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RESTAURANTS

DOWNTOWN

Grace

Fred McKibbin and **Cory Hill** met while th were working at Nosmo King, and th restaurant's untimely demise doesn't see to have diminished their mutual faith the future of TriBeCa restaurants. Th consulting chef, **Mary Schoenlein**, has wi nowed down her sundry experienc working for Jerry Della Femina and fred Portale into a menu of multiculti petizers like potato-and-chorizo tac with green-tomato salsa, Belgian-a steamed moules frites, and goat-chee polenta cakes. *(114 Franklin Street; 21 343-4200; early November.)*

Village

Chef **Stephen Lyle** has gone his own w yet again, trading his familiar TriBe turf for the tree-lined streets of the cent Village. But he hasn't forsaken his flue in the bistro idiom, reflected in both design (banquettes, mirrors, hardw trim) and the French-and-Mediterrane inspired American menu. *(62 West Street; no phone yet; early November.)*

Do Hwa

The mother-and-daughter team, **Myun** and **Jenny Kwak**, who preside over the E Village's popular Dok Suni's, have quired a space large enough to let th expand on their home-style Korean m with do-it-yourself grill tables, dumpli specialty cocktails, and an uncommon sortment of spicy, salty Korean snacks. *(55 Carmine Street; 212-4 2815; November.)*

Lupa

Before opening Bedford Street's cozy panini bar, **Jason Denton** was a manage Pó, where **Mario Batali** made his *M Mario* name before ascending to chef perstardom at Babbo. The Pó boys unite at this Roman-style trattoria, w the moderately priced menu is Batali: antipasto like testa di pulpo, p like Nero's tagliarini with spicy one- calamari, and main courses like oxtail la Vaccinara." *(170 Thompson Street phone yet; late September.)*

Isla

Just when *Buena Vista Social Club*'s images and powerful melodies sparked a craving for all things Cu

wner **Diane Ghioto** has enlisted chef **Aarón**
anchez (L-Ray, Patria) to reinterpret clas-
ic Latin dishes like tostones rellenos,
ixed seviches, “drunken” chicken, and
lantain-crusted shrimp with spicy garban-
o rice. The intended ambience is “fifties
lavana,” the mood romantic. *(39 Down-*
ıg Street; 212-352-CUBA; October 4.)

Pastis

eith McNally’s newest (and, he swears,
nal) restaurant will differ from Bal-
ıazar in two major ways: a bigger, more
omfortable bar area and a no-reserva-
ons policy. The besieged Balthazar
ıefs will oversee the home-style, hearty
rench menu, and by next year’s in-
itable heat wave, McNally hopes to
ave rigged up a European-style side-
alk café. *(9 Ninth Avenue; no phone*
t; late November.)

Chinghalle

ark Strausman trained in Europe, which
why he’s apt to compare his newest lo-
tion, across the cobblestoned street
om Florent, to Paris’s Les Halles 30
ars ago or market restaurants in Brus-
ls 50 years ago. For his new New York
asserie, he’s focusing on seasonal, simple food, a classic-cocktail-fueled late-night bar scene, Spanish wines by the glass, and a quasi-industrial look warmed up by his vintage-pottery collection and Deco light fixtures. Expect hearty meat and potatoes (including Strausman’s inimitable latkes and pommes frites) in he-man portions: pit-grilled Angus porterhouse (for up to four people); grilled homemade sausages; roasted pork, hens, and quail. *(50 Gansevoort Street; no phone yet; late November.)*

Beppe

Tuscan chef **Cesare Casella** promises a Manhattan evocation of a Tuscan farmhouse, outfitted with iron chandeliers, imported terra-cotta and tile, and an antique hickory floor. He plans to intersperse some historic Etruscan dishes among the more familiar contemporary renditions of the grandmotherly food he grew up with—*la cucina casalinga*—and his resolutely seasonal approach ensures that his winter menu will be brimming with cabbage, pumpkin, potatoes, and beans. Plus Italian-style continental breakfast and light Italian sandwiches served all day. *(45 East 22nd Street; no phone yet; early November.)*

MIDTOWN EAST

The Brasserie

It’s been five years since a fire shut down this nocturnal New York landmark, and it’s doubtful that any old-timers will recognize the late-night haunt after a “cutting-edge, ultra-modern” face-lift by the MacArthur Award–winning architecture firm Diller+Scofidio. The old counter is gone, replaced by a brand-new bar. And the Alsatian-inspired menu that the late Joe Baum conceived 40 years ago has evolved into more marketable contemporary French. The biggest change? Curtailed hours of operation, from 24 to 18. *(100 East 53rd Street; no phone yet; November.)*

Único

Douglas Rodriguez spearheaded Nuevo Latino cooking, but now, with partner **Michael Ginor** (owner of Hudson Valley Foie Gras), he’s plumbing the past. His new digs didn’t leave him much choice: The 1890s Romanesque townhouse that housed the Grolier Club is full of ghosts, all clamoring for a fine cigar and the sort of classic cocktail or snifter of

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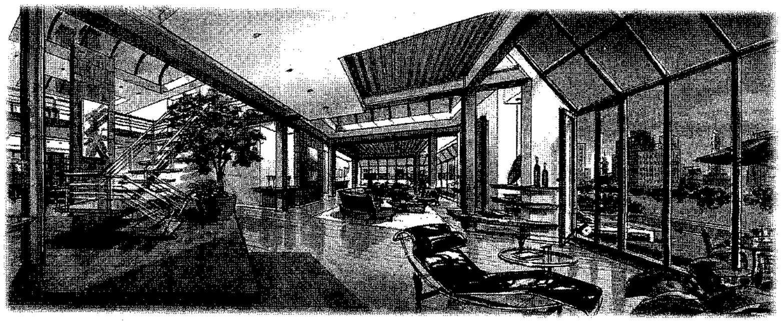

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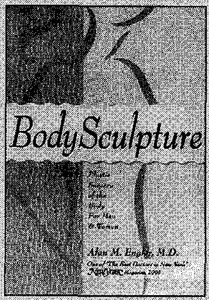

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rum Rodriguez will be serving in th
smoking parlor. Big-band and Latin m
sic will set the retro mood, but Rodr
guez's food—calamari stuffed with o
tail, bone-marrow gratiné, rack of lam
with tamarind-chili paste, and swee
plantain-banana crumble—is hardly ol
fashioned. *(29 East 32nd Street; 21*
725-4900; October.)

Sono

No one who visited this East Side resta
rant during its incarnations as Le Chant
ly and David Ruggerio will recognize it
ter its subtle makeover by Larry Bo
danow, who's used natural materials li
straw, cane, and stone to evoke a sense
nature in the midst of the Manhatt
wilderness. Chef **Tadashi Ono** and his fo
mer employers, La Caravelle owners **R**
and **André Jammet**, join forces with **La**
Goldenberg (a onetime managing partner
Gramercy Tavern) on this Asian-Fren
restaurant, where Tadashi's deceptiv
simple concoctions are served on han
thrown pottery he designed himself. D
ner, which is available only in a thr
course prix fixe or a seven-course tasti
menu, consists of fusion fare like escar
fricassee, poached lobster in saffron bo
lon, and caramelized sweetbreads w
honey and sesame seeds. *(106 East 5*
Street; 212-752-4411; late September.)

MIDTOWN WEST

Rainbow Grill

Those soigné **Ciprianis**, unruffled even
the midst of their tussle with organi
labor, are poised to reveal their lo
awaited transformation of the Rainb
Room's Promenade Bar into the Rainb
Grill, open to the public for lunch
dinner daily. Expect fresh pastas, riso
carpaccio, and the rest of their overpri
Italian oeuvre, supervised by chefs
ported from Harry Cipriani and Har
Bar. *(30 Rockefeller Plaza, 65th fl*
212-632-5000; late September.)

Maritime

Andrew Silverman's 175-seat Ameri
seafood house in the Exxon Building
be his upper-middlebrow answer to m
town's prohibitively expensive
Bernardin, Oceana, and Manha
Ocean Club. **Alison Barshak**, who daz
Philadelphia at the seafood-cen
Striped Bass, will preside. *(1251 S*
Avenue, at 49th Street; 212-354-1
mid-September.)

Photograph by Paul Jo

uble duty: Sono's tuna sashimi, served in a ramic bowl designed by the chef himself.

Thalia

lifornia's loss is our culinary gain. ef **Michael Otsuka** (formerly of L.A.'s tina and San Francisco's Pan Pacific otel) is strategically putting down ots on a Hell's Kitchen corner that rently sprouted two new luxury high-ris. Otsuka's menu reflects his French ining and devotion to seasonal Amern ingredients in dishes like Yukon-gold potato salad with smoked sturgeon and Osetra caviar, and brown-sugar-cured double pork-loin chop with smoked jasmine rice, braised greens, and grain-mustard gastrique. *(828 Eighth Avenue, at 50th Street; 212-399-4444; late September.)*

Morrell Wine Bar & Café

Rather than just relocate their wine store to Rockefeller Center, the **Morrells** decided to open an adjacent wine bar, where almost 2,000 assorted bottles will be available to accompany the food that best matches it—or food garnished *with* it. Thus the foie gras club with port-wine jam, the smoked duck breast with Petite Sirah glaze . . . the oenophilic possibilities are endless. *(1 Rockefeller Plaza; 212-262-7700; mid-October.)*

Ruby Foo's Times Square

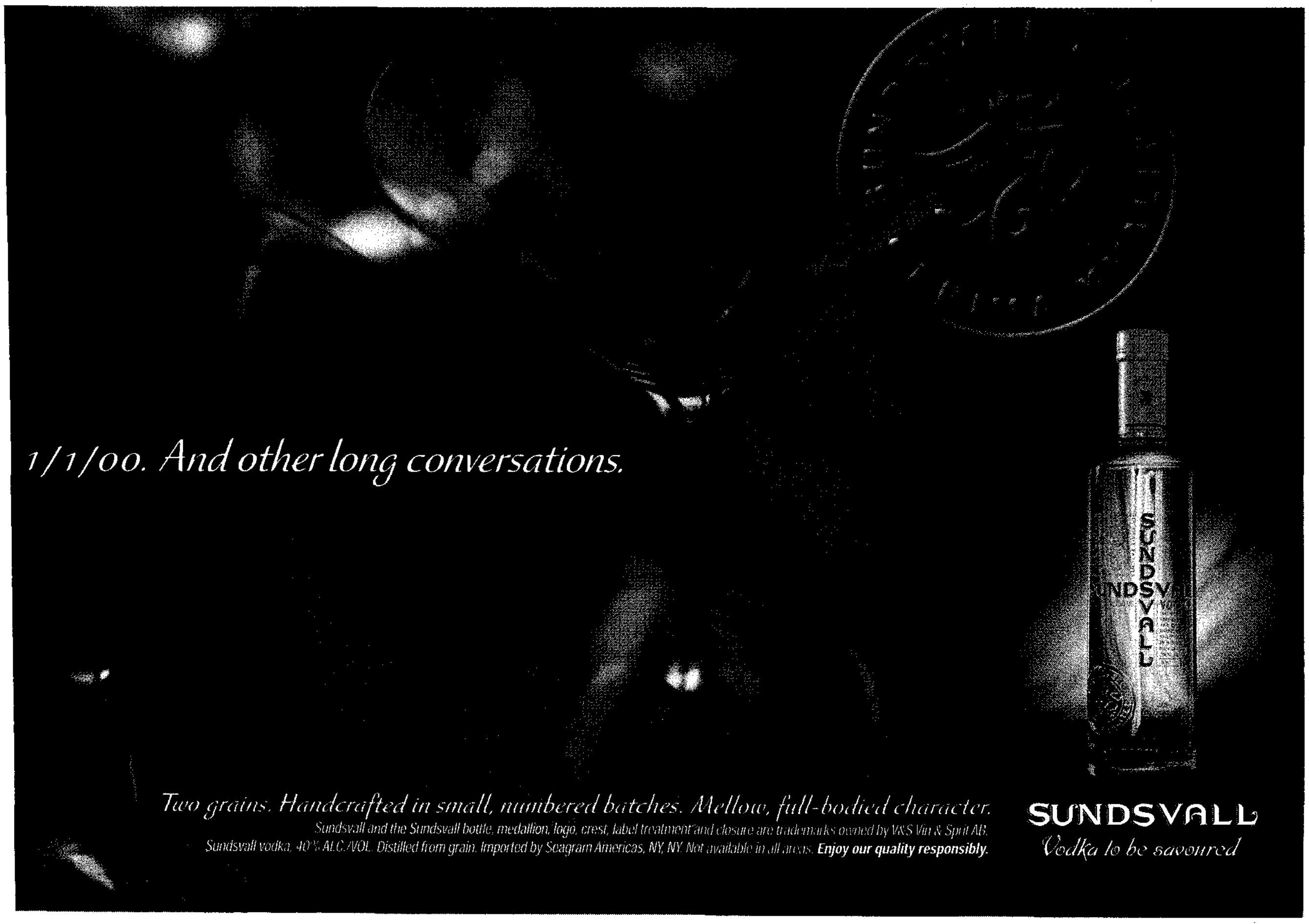
And why not? **Steve Hanson** hit a home run on the Upper West Side and plans to make very few changes when he brings the pan-Asian concept to a neighborhood in even more dire need of dependably good, fun restaurants. Don't skip dessert. *(1626 Broadway, at 49th Street; no phone yet; November 7.)*

Russian Tea Room

Warner LeRoy's $20 million overhaul of 57th Street's oldest theme restaurant is part Sevruga, part spectacle. As at his Tavern on the Green and late, lamented Maxwell's Plum, the kitsch factor is high. The unifying theme throughout four lavishly decorated floors is bears: dancing bears, bronze bear candelabras, even an acrylic bear filled with live baby sturgeon. But certain historical details remain, like intimate red banquettes, year-round Christmas ornaments, hot tea poured dramatically from gold samovars, and Russian-inspired food, lightened considerably by French chef **Fabrice Canelle**. *(150 West 57th Street; 212-974-2111; October 11.)*

Florentine

The Torre di Pisa family branches out with a two-story Italian steakhouse built to evoke the Italian countryside down to the *cammino fiorentino,* a massive fireplace inside which a table and chairs have been arranged. (Hansel and Gretel come to mind.) Beef, including the house specialty, a Florentine T-bone served with cannelini beans, ranges from $14 to $34, but meatless options



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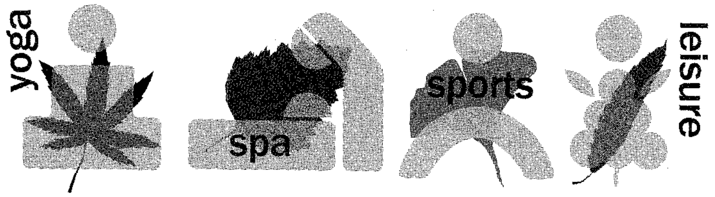

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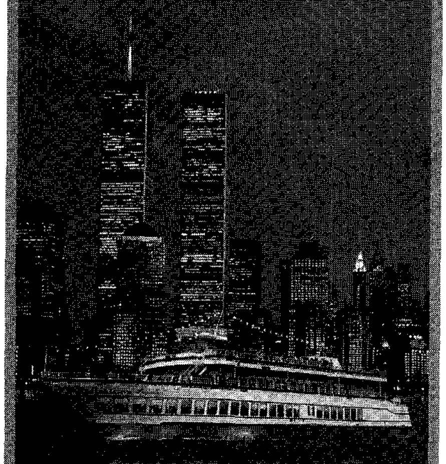

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(lobster cocktail, spaghetti puttanesc
abound. *(44 West 56th Street; no pho
yet; November 5.)*

UPPER EAST SIDE

Eli's Restaurant

The sunny café at the entrance to
Zabar's newest gourmet superstore, El
Manhattan, morphs into a candle
white-tablecloth restaurant at nig
showcasing the market-driven talents
chef **Scott Bieber**, who cooked at Acr
the Street until Eli closed it in July. *(14
Third Avenue, at 80th Street; 212-71
8100; late October.)*

Little Dove

Now that Arizona 206 and Yellowfing
have evolved into Bolivar and Cibi-Ci
the **Santo** family turns its attention to C
trapunto, which will inherit china a
other artifacts from the old Sign of
Dove—even the pair of bronze weima
ners that once guarded its doors. Gr
chef **Andrew D'Amico** has drafted a l
menu (oysters in champagne vinaigre
beef Wellington with black-truffle sau
caviar and blinis) to accompany bottle
wine from the Dove's cellar, includ
some bought at auction from JFK's o
personal stash. *(200 East 60th Str
212-861-8080; October.)*

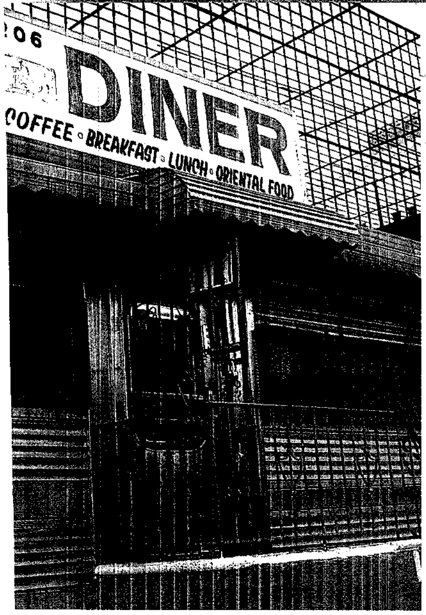
UPPER WEST SIDE

Scozzari

The newest spot to fuel up for an inte
evening at the opera is just off Cen
Park West and features a wine bar, a
light, and a menu that ranges from the
miliar (sharable mini pizzas with
gonzola or mozzarella cheese, mushr
risotto) to the less so (braided thin-sli
salmon and swordfish; calf's liver
shallots, pistachios, grapes, and des
wine). *(22 West 66th Street; no ph
yet; late October.)*

Artie's Delicatessen

Arthur Cutler, the mass-market geniu
hind the triumvirate of pretheater
halls (Carmine's, Ollie's, and Virgi
didn't live long enough to fulfill his d
of owning a New York Jewish deli. S
his honor, former associate **Jeffrey**
and his partner **Chris Metz**, who've
kosher operations in Manhattan
Cedarhurst, Long Island, team up
Cutler's widow, **Alice**, to open a new



y East Village: Miss Williamsburg Diner ngs an Alphabet City gestalt to Brooklyn.

d old-style delicatessen. What this ans, precisely, is a candlelit, Formica- d place where you can nosh on salami, ishes, corned beef, and pastrami (based a recipe purchased at auction from the Schmulke Bernstein deli) and wash it down with a nice French Chardonnay. *290 Broadway, near 83rd Street; 212- 9-5959; early October.)*

ROOKLYN

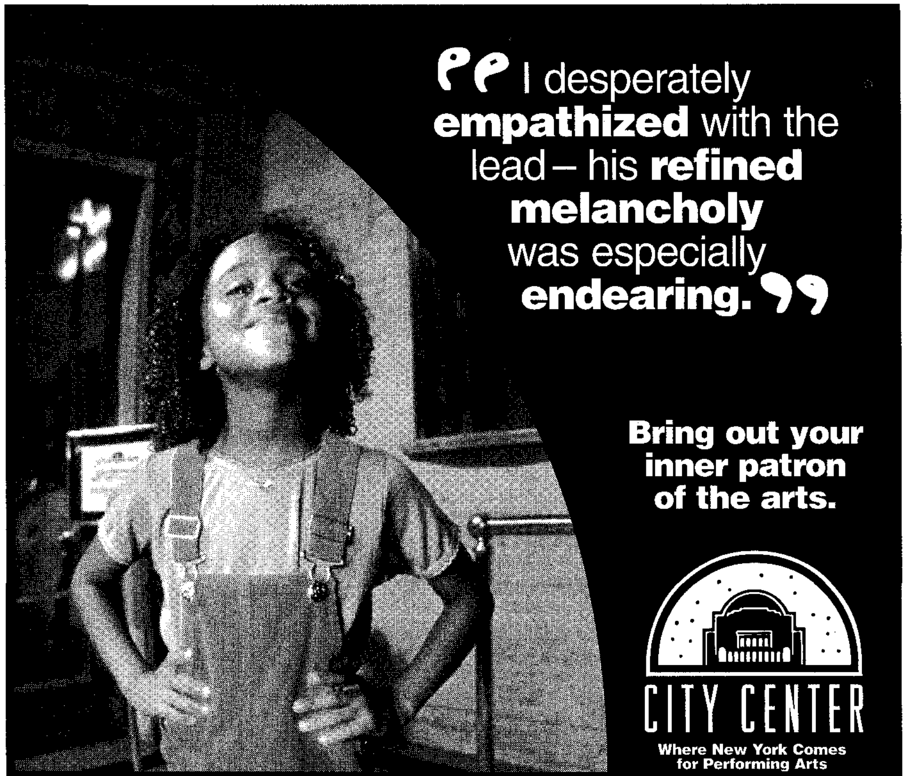
Miss Williamsburg Diner

r Rigon, one of the original partners at agatto, the thriving Alphabet City Ital- restaurant, resurfaces across the East er in another hotbed of hip, cheap taurants filled with hip, artsy cus- ers. She hired Italian architect Daniel Connor to rehab an original thirties ing car, where she and chef **Massimil- Bartoli** will man the remodeled range a D.J. will spin appropriately funky tters. *(206 Kent Avenue, Williams- g; 718-963-0802; mid-September.)*

he Grocery

e people love University Place's ckerbocker Bar & Grill for its live mu- some for its friendly neighborhood . But just as many locals depend upon **les Kiely**'s hearty American cooking, daily specials that make creative use seasonal produce from the Union are Greenmarket. Kiely's transporting market-driven, fresh-from-the-farm osophy to Carroll Gardens, where he his partner **Sharon Pachter** (former ry chef at Savoy) are keeping things ll: 25 seats, to be exact, plus an addi- al 20 in the outdoor café. *(288 Smith et, near Union Street; 718-596-3335; y October.)* R.R.

raph by Kenneth Chan.


"I desperately **empathized** with the lead – his **refined melancholy** was especially **endearing.**"

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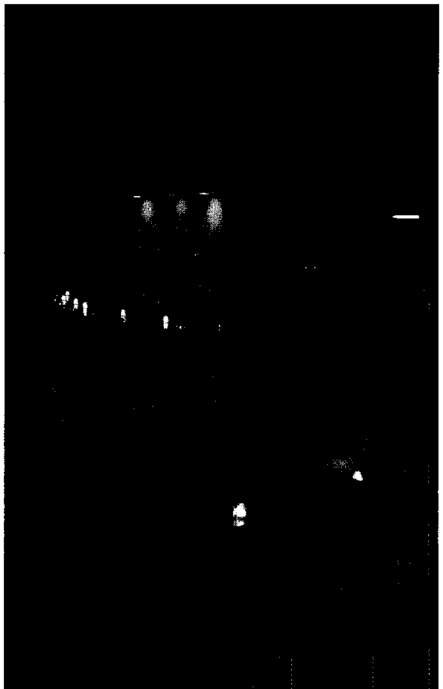
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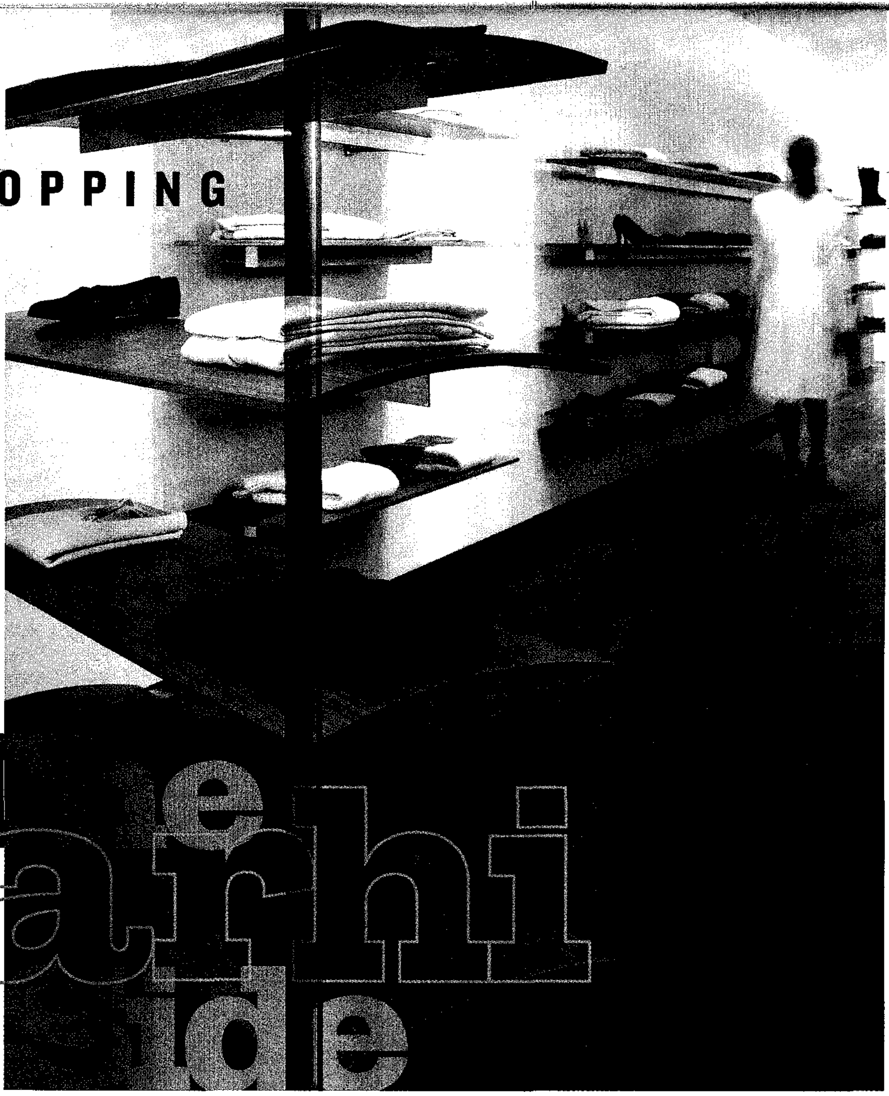

The Farhi Side

Nicole Farhi, the British Donna Karan, dares to open right around the corner from the real Donna Karan. By Maura Egan

Knitting factory: At Nicole Farhi, sweaters from the Nice-born designer who dressed Dame Dench for the Oscars.

A few years back, a fashion editor advised designer **Nicole Farhi** that she'd do well to reinvent herself as the British Donna Karan. This would, of course, require that she tilt her Modigliani face into the media limelight with a lot more frequency. And those nine stores in England would hardly be enough: She'd have to retool her working-woman-clothing chain as a global-franchising machine. The demure and press-shy Farhi—until 1992, she had never staged a runway show—refused. Instead of spending countless days in meetings and nights ricocheting around the party circuit, Farhi took the tortoise approach, spending quiet evenings in her Hampstead home with her husband, playwright David Hare.

The Nice-born designer had moved to Paris when she was 16 to study fashion briefly before she presented her first collection—children's socks—for an Italian company. A few years later, her career got some fizz when she met Stephen Marks, a seasoned retailer who was preparing to launch French Connection. Farhi would serve as his main designer until the early eighties, when she scissored out her own label within the empire. In England, she outsells that beloved dandy Paul Smith. Nicole Kidman picked up chunky knit sweaters in Farhi's London boutiques during the filming of *Eyes Wide Shut.* And at last year's Academy Awards, Judi Dench cut an elegant figure in a smoky-gray organza dress and matching cardigan. "She looked so beautiful that evening," says the designer, pointing out that her clothing is

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never overpowering: "I like people to carry my clothes, not for the clothes to carry them." Actors Ewan McGregor and Jeremy Norton are fans of her menswear, as are Liam and Noel Gallagher of Oasis; Farhi's washed herringbone and Donegal tweeds will be on the hangers later this fall.

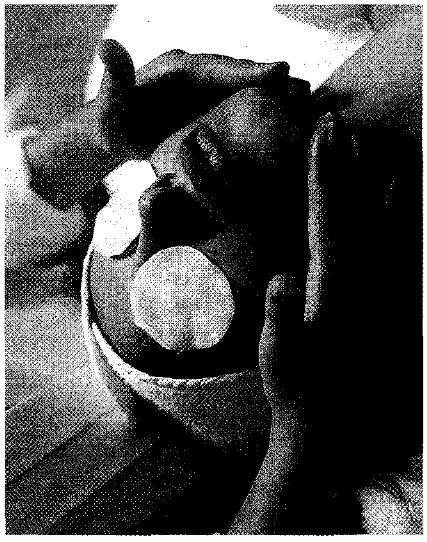
Some have raised a well-pruned eyebrow at Farhi's debut in a 20,000-square-foot space at 10 East 60th Street—just around the corner from the new DKNY flagship, which is only the size of the *Queen Mary*. Farhi explains: "After my shop on Bond Street opened in London, I had nothing left to top there." Farhi is also injecting a synergy booster, positioning wool-jersey jackets and soft linen trousers a few steps away from the furnishings and food. When it came to the store's blueprints, she drafted a proven winner: Michael Gabellini, who sliced a stark white boutique out of Paris's Avenue Montaigne for Jil Sander. An inveterate flea-market forager, Farhi jumbles one-of-a-kind thirties lamps with handwoven baskets; a line of alpaca blankets handmade in Peru were inspired by years of globe-trotting, while porcelain, stone tableware, and pottery with visible thumbprints recall her ow work as an accomplished sculptor. Tl home collection is merely a natural exte sion of Farhi's own nest-building, she say She has no interest in foisting a utopi lifestyle on her customers. In the baseme of the shop, she's opened Nicole's, a sist restaurant to the one in London that r mains a favorite lunch spot among Bo Street businessmen, with its grilled fis salads, and fresh-fruit tarts. Expect mo of the same here. "The food embodies t same principle as my clothes, in that i not overdesigned," says Farhi. "It's si ple—and good."

Preen for a Day

Milk-chocolate soap, electrified orange slices, and thou.

Canvassing the city for hooded angora sweaters, utility vests, and pashmina shawls can be a draining experience even for those with a personal trainer on retainer. Park yourself in the city's newest beauty *boîtes* for body work like peppermint foot rubs, salt-glow polishes, or warm-oil massages:

The folks at Shiseido are planning a 3,800-square-foot, $2 million interactive learning center to teach people the difference between anti-oxidant creams and nourishing masks. **Shiseido Studio** (155 Spring Street; 212-805-2350), set to open in November, will not sell products, even if the stated goal is to create brand awareness. Instead of having to fend off spritzing salespeople, you'll be sequestered in a "cabine" for complimentary spa services like facials; free trial-size products will be passed out at kiosks.



Dial tone: Book a "Beta A" facial at Juva.

When administering the "Force C" facial at the **Helena Rubinstein Beauty Gallery** (135 Spring Street; 212-343-9966)—a "beauty gallery" is the latest synonym for day spa, evidently—aestheticians blot the face with an orange slice wired with electricity. The galvanic current's meant to shock the vitamin C into your skin. A 10 percent or a 15 percent concentration of Helena Rubinstein's Force C Premium ampoule is blended fresh in the store; those who can't make it into the spa can have it overnighted to their doorstep.

Come mid-November, **Bliss** fans will no longer have to taxi downtown; a second, 4,000-square-foot location is arriving in midtown (19 East 57th Street; 212-219-8970), complete with a squadron of personal valets who will be on hand to send a fax or pick up a prescription while you're enjoying your "Rubber Neck" massage. Extra-large treatment rooms have been designed to house more than one technician at a time; have your heels buffed while your face is getting oxygen-blasted.

You could make a career out of zigzagging around the city from one beautification session to the next. But **Ajune: The Center for Beauty Synergy** (1294 Third Avenue, near 74th Street; 212-628-0044), under the direction of plastic surgeon Dr. Mauro Romita, will provide everything from oxygen facials and botox injections to reflexology massages and nutritional advice. Registered nurses, dermatologists, nutritionists, aestheticians, and masseurs lie at the end of the "hall of whispers"—a serene pathway leading to t marble-sheathed treatment rooms.

Dr. Bruce Katz will be prescribing chemical peels, cellulite a vein therapies, laser hair removal, massages, and facials at **Juva S & Laser Center and MediSpa** (60 East 56th Street; 212-788-JU Terra-cotta tiles and earth-toned walls are a change from the us antiseptic doctor's-office surroundings. A "Juva Body Polish" w slough away all those skin cells damaged in the Southampton s

Instead of a nip and a tuck, it's now a zap and a tuck. The fa godmother with the laser-tipped wan Cindy Barshop, whose new branch of **Co pletely Bare** (764 Madison Avenue, n 66th Street; 212-717-9300) will offer E light laser hair removal, microdermab sion, and Multi-Light, the latest way to de veins and broken capillaries. There are manner of facials out there, but then the Completely Bare's Techno-Facelift ser which stars a micro-current that promi to stimulate muscles and blood flow.

Accentuate those newly lifted che with some color. **Fresh** (57 Spring Str 212-925-0099) is the newest arriva the cosmetics supermall known as So Unlike its sleek Madison Avenue sister, intimate shop with a 900-square-foot den out back will have a quilted Corian and rows of nature-inspired products, milk-chocolate soap and cranberry-len ade lipstick.

You could easily get lost for hours at **Sep** (636 Fifth Avenue, at 51st Street; 212-2 1633). The three levels in the 21,000-square-foot beauty su market opening in October will be dedicated to fragrance, color, well-being, respectively. Even kids will get their own areas: Britt Tiffany, and Jennifer can hang out at the perfume-stacked Teen

Toni and Guy Mascolo, hairstylists to London's trendiest, launching their first New York City branch at 673 Madison Ave (at 61st Street; 972-931-1567). **Toni&Guy**'s 5,000-square- bi-level salon will be equipped with video cameras that will re services for customers to review at home so they can style t hair themselves. Test-drive the Bed Head wax and spray shir the store's "product playground." ANNA RACHMA

Photograph by Bill G

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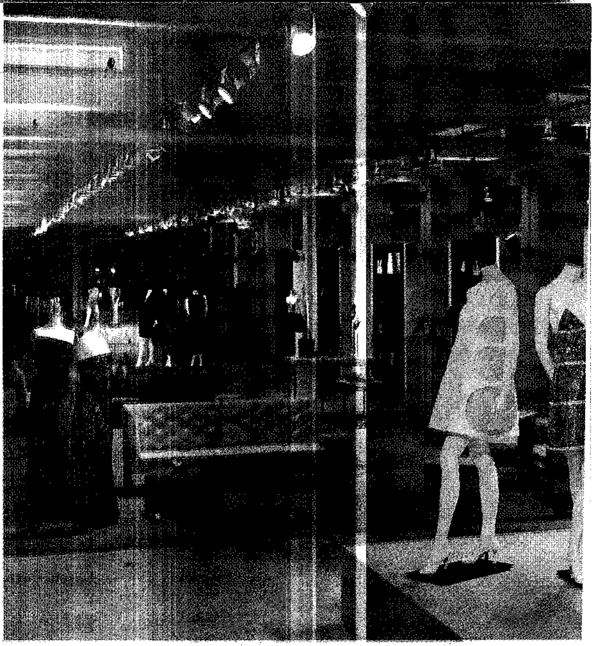
Downtown

With its rustic wooden floors, exposed-brick walls, and floor-to-ceiling metal shelving, **Polo Sport** (379 West Broadway; 212-625-1660) is like a dressed-down version of Ralph Lauren's shops on Madison Avenue. Ralph pioneered the sales-floor-as-stage-set concept, and here, everything from the swellegant Ralph Lauren collection to the sportier RLX technical label has been tucked into “lifestyle pockets” with the ease of a well-folded breast hanky. “Inspiration boards” show shoppers how to mix and match labels: a vintage denim jacket with a pashmina wrap, for example.

Beth Shepherd and Sarah Hailes take fashion as seriously as Diana Vreeland. The two stylish-beyond-their-years twentysomethings have opened **Kirna Zabête** (96 Greene Street; 212-941-9656), which reminds the lathed bodies that commute regularly to Europe of Colette, the too-hip Parisian clothing-and-cool-stuff emporium. In addition to the latest designs by fast-laners like Clements Ribeiro and Olivier Theyskens, and young edgier labels like Wink and Susan Cianciolo, there are scarlet iMacs and dispensers filled with dime-store candy.

Former Barneys shoe buyer and Georgia transplant Jeffrey Kalinsky ignored the naysayers who advised him not to open his store **Jeffrey** (449 West 14th Street; 212-206-1272) in mid-August, when conventional wisdom has the trendetti immigrating to the Hamptons. “People are waiting for the doors to open on *Saturday mornings,*” Kalinsky says, adding that he's planning to unlock the shop an hour earlier. Despite its location in the fashion world's Sahara, the 12,000-square-foot megastore is seeing a lot of the stiletto crowd, who would gladly sprint across cobblestones for a few choice cuts of Alexander McQueen.



Fashionably early: Jeffrey comes to the meatpacking district.

If your credit card is still feeling like it hasn't gotten a good cardiovascular workout, head south to **Auto** (805 Washington Street; 212-229-2292), a storefront showroom opening September 18 that will sell the same groovy baubles found in *Wallpaper** magazine spreads. Can't afford a handblown glass vase or cowhide rug? Hang out and page through out-of-print oversize glossies like *Flair* and *Gentry*.

Fashion's chronically underfed fit into **Katayone Adeli** clothes like precisely cut jigsaw pieces. This week, the designer is unloading more cotton “Dickies-style” pants and scoop-neck shirts at her eponymous boutique at 35 Bond Street (212-260-3500), joining soulmates like Daryl K who'd already colonized this increasingly stylish stretch.

PETA sympathizers will have to think twice before flinging the epithets (and the red paint) now that **Trufaux** (301 West Broadway; 212-334-4545)—where reasonable facsimiles of bear and zebra have been domesticated into A-line skirts and trench coats—is on the scene. Not in the market for a poncho fashioned out of the signature mink manqué? Check out Trina Turk's ultra-leather motocross pants and Eugenia Kim's collection of felt hats, trimmed with feathers gleaned in a cruelty-free manner, of course.

Creed is good: Napoleonic perfume invades Bond Street.

Multiculti **Me & Ro** jewelry finally finds a homeland in NoLIta come October (239 Elizabeth Street; no phone yet). Expect customers like Gwyneth Paltrow and Madonna to fight tooth-and-polished-talon over the sterling-silver pieces and eighteen-karat-gold jewelry studded with precious stones designed by Michele Quan and Robin Renzi.

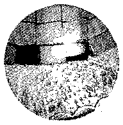
A refugee from the Issey Miyake desig studio, Kosuke Tsumura unfolds his ow shop in mid-September. Located in tl former Liquid Sky space (241 Lafayet Street; 212-966-0202), **Final Home** spa kles with high-tech sportswear for wh Tsumura refers to as our “mobile and n madic society.” Expect lots of zipper Velcro pockets, and a blast of techno wi every browse.

Nancy Koltes at Home, another jewel-si boutique sprouting in September out NoLIta's precious square footage (Spring Street; 212-219-2271), is the dow town place with Italian-made linen shee that may get uptown Frette fretting. T president of the Scandia Down Shop Koltes is expanding to software like cas mere robes, fragrances, and lotions.

Creed, the Anglo-French parfumier r sponsible for a slew of well-doused Eu pean monarchs for more than two ce turies, has crossed the Atlantic to 9 Bo Street (212-228-1940), where it's trying score even more pulse points. Along w the inventory of new and vintage sce (including blends formulated for Na leon III and the shah of Iran), the st contains a library and a table where st members will lead smelling seminar calisthenics for your olfactory sense.

Green thumbs in the vicinity of 4 Hudson Street will no longer have to h uptown to buy hardy perennials with launch of the third and largest **Chelsea (den Home Store** (no phone yet) in mid-(tober. There will be a lush assortment plants, tools, furniture, and gargoy ready to plant on cast-iron façades—or escapes. In case you've wondered wh to score flats of impatiens in Chelsea, beloved nursery that was attached to Home Store here moved to a bigger sp (321 Bowery; 212-777-4500) in July.

Photographs: top, courtesy of RKI; bottom, courtesy of C



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SHOPPING

Two favorite holiday-shopping destinations are spinning off downtown outlets: Tourneau explores the mid-range at **Tourneau Watch Gear** in the World Trade Center this December (no phone yet). **Swatch** will offer splashier designs in a store opening September 30 a little farther west of its SoHo flagship (436 West Broadway; no phone yet).

Midtown

Escape the camera-toting tourists crawling up Fifth Avenue at the new **Banana Republic** flagship in Rockefeller Center (626 Fifth Avenue, at 51st Street; no phone yet). The concept has gotten an upgrade: There's a coat-and-bag check and oversize dressing rooms with "solstice" lighting (so you can see how selections look in both the office's frightening fluorescents and the buttery dim of your favorite French boîte). All this while a chino-clad sales assistant charges up your cell phone for free.

Not to be outdone, **J. Crew** is muscling into the NBC building nearby (30 Rockefeller Center; no phone yet) in late October. Drop antsy children at the skating rink below and check out J. Crew's "Millennium" collection: an exclusive line of tuxedos and evening gowns that might inspire you to finally commit to one of the umpteen parties you've been hearing about.

Old Navy has already outgrown its two monster marts downtown; a new, 75,000-square-foot behemoth at 144–150 West 34th Street (212-594-0049), piled high with limitless supplies of polarfleece and cotton khakis, will butt heads with Macy's Herald Square. Torpedo Joe's, a sandwich-and-smoothie shop in the basement, allows shoppers to refuel as they navigate the four floors.

Long before there were bus rides to Ikea, Conran's was bringing affordable furniture to the masses throughout Europe (and the United States, until the chain filed for bankruptcy in 1994). Sir Terence Conran, a pre–Martha Stewart merchant of domestic chic, returns on November 11 with an exquisite steel-and-glass pavilion tucked underneath the Queensboro Bridge (415 East 59th Street; no phone yet). The **Terence Conran Shop** expects to julienne the competition with inexpensive wares for the bed, bath, and kitchen. Opening in December is Gustavino's, an adjacent 400-seat brasserie and restaurant that will be run by a former La Grenouille hand.

The well-traveled cousin of Urban Outfitters, **Anthropologie**, has commandeered a second downtown location, opening in mid-October (85 Fifth Avenue, at 16th Street; 212-627-5885). Shoppers on th
ABC–Fishs Eddy trail can make impuls
purchases of linen tea towels and alu
minum garden chairs from Provence.

Uptown

After a six-month delay in constructio
and many a newspaper column hinting
a Fashion Week opening, Donna Kara
just couldn't wait to ask customers ov
to **DKNY**, her 17,000-square-foot cryst
palace of a store at 655 Madison Avenu
(at 60th Street; 212-223-3569). Karan
dreamy vision of Y2K shopping includ
Ducati racing bikes and CD-listening st
tions scattered among the racks of ec
fleece jackets and cashmere sweaters.
a branch of Blanche's Organic Juice B
on the top floor, shoppers can mainli
wheatgrass as they lounge in DKNY L
cite chairs and watch the kids zone out
the Sony PlayStation.

As part of its unrelenting campaign
overhaul its image as the bag-maker
the Volvo set, **Coach** redesigns its premi
corner of 57th Street (595 Madison A
enue; 212-754-0041) to show off a ne
cooler look. Architect Peter Marino, w
made the uptown Barneys swank on
Medici-size budget, has given Coa
ebony-stained floors, cast-aluminum ba
isters, and poured-concrete stairs. T
traditional attaché case isn't nearly as se
as these new leather pea coats and mot
cycle boots. The much-anticipated fur
ture collection includes leather direct
chairs and the requisite beanbag chairs

The 38-year-old Italian fashion pow
house Genny launched the careers of st
sharps like John Bartlett and Gianni V
sace; late October brings the first **Ge**
boutique (831 Madison Avenue, at 6
Street; no phone yet) to the U.S. The c
rent house designer, the Dutch-born Jo
phus Thimister, has classics like milita
style coats and floor-length leather ski
marching to his own beat.

Style goddesses Naomi Campbell
Jennifer Lopez own several seasons' wo
of **Roberto Cavalli**, but the designer will
be clothing similarly callipygian mortals
til early October, when he opens a bouti
at 711 Madison Avenue, at 63rd Street
phone yet). Like his countrymen at G
and Fendi, Cavalli has dosed up on ple
of feathers and fringe this season. For th
not working the "Page Six" party circ
there's also denim and eyewear.

Christiane Celle is heading north to
Madison Avenue (at 74th Street; 212-5
4100), to open another **Calypso** for l
Hamptons and St. Barths customers to
it without ever leaving 10021. Cross th
linen bustle skirts and pashmina ponc
off the shopping list after just one
through. For Mommy's stylish *bébés,* t

re also precious bustle skirts and ponchos rom Celle's Calypso Enfant label.

His new store at 941 Madison Avenue at 75th Street; no phone yet) will be a ybrid between a jewel box and a bird-age when it opens in December, says **hristian Louboutin**. Signature surrealist reations—Louboutin has pasted pho-ographs and false fingernails on the shoes f previous lines—will be displayed in vin-ıge curio cabinets.

With his cashmere pantsuits and cowl-eck jersey dresses, Enrique Martinez was ıe Calvin Klein of his native Latin Amer-à before he died suddenly last fall. But a alentino expat has slid behind the wheel, ıd so **Enrique Martinez** will be making its rst retail foray into the American market late September (785 Madison Avenue, ear 67th Street; 212-734-5776).

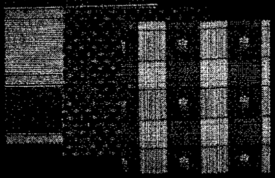
That Fendi baguette bag is no longer in ınger of knocking over a pyramid of ıampagne flutes at **Lalique**'s tiny Madison venue boutique. The company is pack-g up its crates and heading one block uth to a bigger space (712 Madison Av-ue, at 63rd Street; 212-355-6550); it etty much had to, since the collection s expanded to include fragrance, scarves, ndbags, and furniture. Starting October (when it opens), customers can order a stom-made crystal boudoir or crystal-neled mahogany bar direct from the fac-y in France. MAURA EGAN

Antiques

Christie's (219 East 67th Street, 20 ckefeller Plaza; 212-636-2000), movie ffs may salivate again over Marilyn ɔnroe—but this time, it's her worldly ɔds that have people excited. This es-e sale, which runs October 27 to 28 eview, October 22 to 26), includes re than 800 lots of the bodacious n's gowns, furs, costume jewelry, and niture; the sale's glittering prize is the ded silk dress Monroe wore in 1962 en she sang "Happy Birthday, Mr. sident" to JFK. Given the recent im-tance of dresses connected to the sidency that wouldn't make it into the ithsonian, this one is sure to fetch its mated high-six-figure price tag.

lot everyone can be as lucky as Richard e and get a private session with the ai Lama. Settle for an eleventh-century ɜtan bronze of Padmapani, the Bodhi-va of Compassion, with inlaid-silver and copper lips (estimate: $280,000–0,000). It's one of the many treasures or grabs during Asia week (September o 17) at Christie's. At the "Fine and Wines" sale on October 1, oenophiles want to slog home with a towering bot-f 1990 Louis Roederer Cristal, one of 2,000 Methuselahs produced to com-

FROM EUROPE TO MADISON AVE



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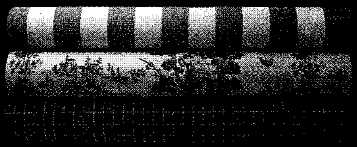
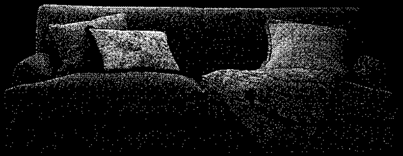


FROM $17 TO $85 A YARD



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memorate the millennium. Andrés Serra
no's controversial *Piss Christ* (estimat
$15,000–$25,000) will hit the block o
October 5 at the "Photographs" auctio
And it's too bad Liz Taylor is currently u
attached: The Egyptian Revival diamon
ruby-sapphire-emerald-and-onyx Van Cle
& Arpels bracelet (estimate: $350,00
$450,000) from the "100 Years of Jewel
Design" auction on October 18 seems ta
lor-made for the ailing Cleopatra.

Sports fans will have a field day at **Soth
by's** (1334 York Avenue, at 72nd Stre
Street; 212-606-7909) when Yankees c
owner Barry Halper sells off his collecti
of baseball memorabilia (preview begi
September 17; sale, September 23 to 2
The bat Babe Ruth used as a cane in 19
during Yankee Stadium's twenty-fifth-a
niversary celebration (estimate: $50,00
$100,000) and Lou Gehrig's 1927 u
form ($75,000–$125,000) are just a fe
items stepping up to the plate. Followi
the success of last year's vintage-handb
sale, fashion-department head Tiffany D
bin has decided to stir things up aga
with a "Cocktail Sale": Silver shakers a
leopard-pattern tumblers will be mingli
with a Catherine Walker gown design
for Princess Di (estimate: $30,00
$40,000) and a Givenchy sheath dress a
overcoat identical to the ones Aud
Hepburn wore in *Funny Face* ($2,00
$3,000). Highlights may be previewed
Bergdorf Goodman's windows Septem
10 to 21 (the sale is September 30).
martinis aren't your cup of tea, you m
fare better at the "Chinese Works of A
auction (September 15), where a set
twelve Qing Dynasty porcelain cups (e
mate: $550,000–$650,000), each dep
ing a different month, will be offered.

The president will soon be practic
his schwing, er, swing, on Westches
greens, and seemingly just in time, **Will
Doyle Galleries** (175 East 87th Street; 2
427-2730), in collaboration with B
hams of London, will be holding a "C
Memorabilia" sale on October 5 (previ
October 2 to 4). After he retires, Bill
futz with vintage irons or a 1566 b
containing the first printed referenc
the game (estimate: $50,000–$70,00
Those who tend to experience m
turnover in their closets than a retail s
are slowly learning to appreciate
charms of vintage; they wouldn't miss
"Couture and Textiles" auction (prev
November 13 to 15; sale, November
which showcases a century of design
the likes of Poiret, Norell, and Hals
Doyle has divvied the estate of choreo
pher Jerome Robbins into a pas de d
Works from his modern-art collectio

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How about dinner after the show? Let's take the kids out - where should we go?
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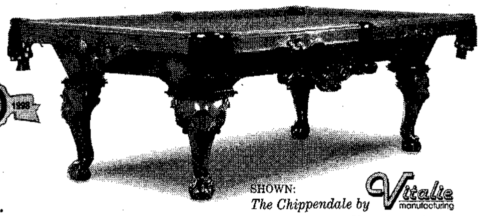

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eeze play: Marilyn's "Birthday" dress is a figure proposition at Christie's this fall.

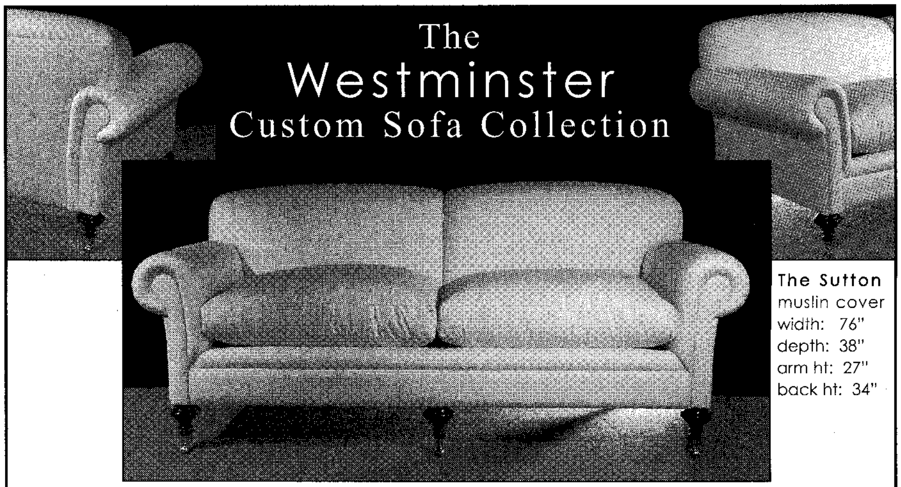
wings by Al Hirschfeld from *West Side* *ry* and Ben Shahn works on paper—l be presented at the "20th Century Art Design" sale (November 17); furnish- s will go to the gavel on December 15.

low that **Swann Galleries** (104 East 25th eet; 212-254-4710) has doubled its ce, it is offering more sales than ever re. On October 7, Swann will hold its "Photographs" auction of the season: vard Weston's 1936 *Dunes, Oceano* imate: $40,000–$60,000) and Man 's *Study of Lee Miller,* circa 1928 5,000–$35,000), are among the many ges. Prefer canvas to Kodak? The rks of Art on Paper" sale (November will feature sundry oils and water-rs: Important pieces include Edward per's 1922 *East Side Interior* (esti-: $30,000–$50,000) and Andy War- 1983 *Endangered Species* silk-screen $40,000–$60,000).

he first **New York Armory Antiques Show** e season will run from September 29 ctober 3 at the Seventh Regiment Ar- (Park Avenue at 67th Street; 914-3442); 100 international dealers will ogging everything from pre-Colum- statuettes to rococo commodes.

signers like Nicole Miller, Marc Ja-, and Vivienne Tam have been known eep through the **Vintage Fashion and An- Textile Show** (October 7 to 10; Metro-an Pavilion, 123 West 18th Street; 463-0200, extension 236) in search of ration from an antique sari or a Deco . Nearly 60 dealers are expected to ; and "vintage" can translate into a um-quality garment from the 1700s.

aph: UPI/Corbis-Bettmann.



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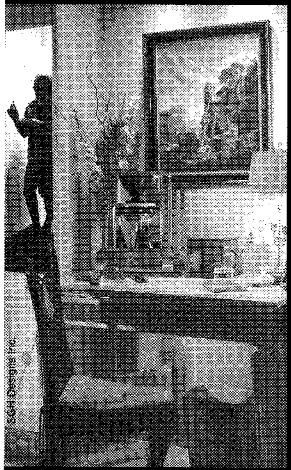

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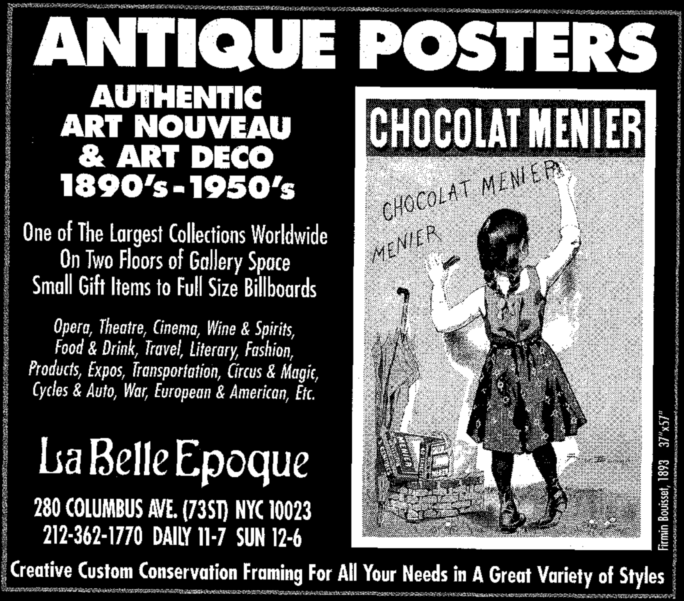

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* * *

Source: 1998 Fall MRI

SHOPPING

But unlike at a museum, you could wa
out with a sixties Norman Norell gown
an early-American quilt. This year mar
the first preview gala ever (on October
At the **Gramercy Park Modern** show (C
tober 8 to 10; 69th Regiment Armo
Lexington Avenue at 26th Street; 21
255-0020), dealers will be toting fur
ture, home accessories, and paintings a
textiles spanning from the Art Deco a
Art Nouveau periods through the fift
and sixties. Another required stop is
Modernism show held the following mo
(November 11 to 14; Seventh Regim
Armory), where 70 international deal
will unfurl late-nineteenth- and twentie
century goods; Lalique, Georg Jens
Jacques Adnet, Tiffany, and Jean Roy
are just a few of the boldface names yo
spot here.

Admirers of the Cloisters' unicorn t
estries can hunt down a replica at
Gramercy Park Antiques & Textiles Show (
tober 15 to 17; 69th Regiment Armo
212-255-0020). Browse through texti
gilded consoles, and estate silver, or vis
new special section that, in the spirit
Martha Stewart, is devoted to do-it-yo
self—with original bath fixtures, anti
wallpaper, and restored stoves. If you h
pen to fall in love with a frayed Aubuss
you can pick up some pointers on its
hab at a seminar on rug restoration.

Scholars, collectors, and curators
crowd into the world's largest **Print Fai**
the Park Avenue Armory (preview,
vember 3; sale, November 4 to 7; 212-7
4469). Included are 100,000 works ra
ing from old masters to Japanese print
The ever-popular **Triple Pier Expo** is
on two consecutive weekends (Noven
13–14 and 20–21; Piers 88, 90, and
212-255-0020), and more than 600 d
ers hawking furniture, collectibles, and
cessories will be in attendance. Hel
tip—each pier is dedicated to a diffe
period: twentieth-century design, Am
cana, and eighteenth- and nineteenth-
tury European antiques.

If Empire armchairs are on your
day wish list, the **New York Armory Chris**
Antiques Show (December 8 to 12; Sev
Regiment Armory; 914-698-3442) o
everything from seventeenth-cen
French secretaries to Art Deco access
to Patek Philippe vintage watches.

Replace your champagne-stained L
XVI divan at the Seventh Regiment
mory's annual **Winter Antiques Show** (
292-7392). From January 21 through
more than 70 dealers will exhibit Am
can, European, and Asian antiques
paintings dating from antiquity to
twentieth century. ANNA RACHMA

NEW YORK SIMPLIFIED

SMARTCITY

Rush Hashana

Synagogues that welcome regular congregants as well as those making a High Holy Day cameo.

By Heather Robinson

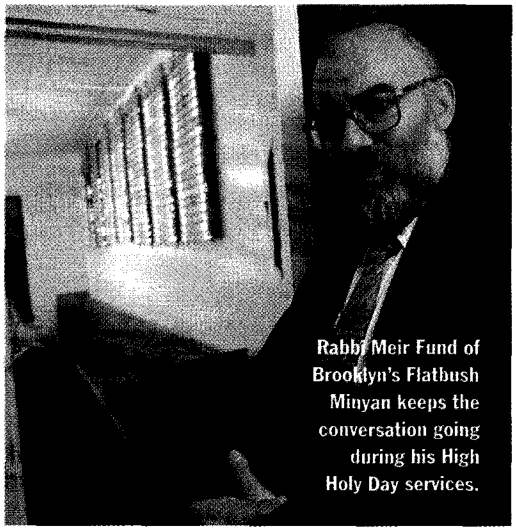
It's that time of the year again, when the wail of the shofar is about to rise, signaling the start of the Jewish New Year and putting you, if you're a good but fair-weather Jew who doesn't belong to a synagogue, into a panic about what you're going to do to remain one. Across the city the High Holy Days, from Rosh Hashanah to Yom Kippur (a.k.a. "the really important one"), send wayward but well-meaning souls scrambling to put together last-minute plans for a place of worship. While many of New York's synagogues are crowded this time of year, there are some temples that welcome semi-lapsed congregants (and those who can't afford pricey tickets) into the fold.

One of the city's warmest, most hospitable services is held downtown at **Hebrew Union College–Jewish Institute of Religion**. To get into this free Reform service, you're supposed to flash a student ID, but I've found that these folks don't turn anyone away as long as there's a sliver of space left. Dress is tasteful but not necessarily traditional—you'll see more batik skirts than tefillin. Lots of students come to HUC–JIR, and mingling is encouraged (I met my favorite ex-boyfriend here on Kol Nidre). Prayers for peace are woven throughout the liturgy, which is amended to be free of gender favoritism (God is not necessarily a "He"). Rabbi Lawrence Raphael delivers a moving welcome talk in which he improbably thanks us once-a-year, High Holy Day Jews for coming. *Hebrew Union College–Jewish Institute of Religion, 1 West 4th Street; 212-674-5300. Services for Erev Rosh Hashanah (September 10) and Kol Nidre (September 19) are at 8 P.M.; first day of Rosh Hashanah (September 11)and Yom Kippur (September 20) services are at 10 A.M.*

Another synagogue that doesn't look down upon the occasional participant is **Congregation B'nai Jeshurun** on the Upper West Side. People come here not just to satisfy their religious obligations but also to hear the truly magnificent voice of Cantor Ari Priven, who may have you coming back for more than just the major holidays. Thirteen years ago, B.J. was a dwindling congregation with scarcely 100 families; today, it is spiritual home to thousands and a happening singles scene for young Jewish professionals. While B.J. members are given priority at their High Holy Day services, nonmembers are welcome to any remaining seats. "We are willing to squeeze a little tighter and experience a small amount of discomfort so that brother and sister Jews can worship with us," says Rabbi J. Rolando Matalon. *Congregation B'nai Jeshurun, 257 West 88th Street, between West End and Broadway; 212-787-7600. Call for service locations and times.*

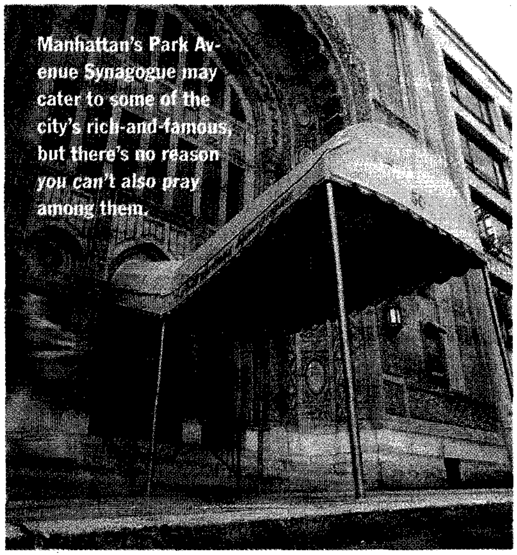
Houses of the holy: In addition to welcoming Jews from all walks of life, Congregation B'nai Jeshurun has a singles scene of biblical proportions.

tographs by Warren Salowe (3).


Rabbi Meir Fund of Brooklyn's Flatbush Minyan keeps the conversation going during his High Holy Day services.

The **Town & Village Synagogue** hosts free community services specifically for non-members. Homey and unpretentious, this Conservative synagogue does a great job of reaching out to people who don't make shul a regular destination. Assistant Rabbi Abby Sosland leads a relaxed service with some topics of discussion not usually expected in a High Holy Day service. This year, instead of giving a sermon, Sosland plans to intersperse the traditional liturgy with meditations on healing. Those who wish to attend the community service should call in advance, but as long as there is space, no one will be turned away. *Town & Village Synagogue, 334 East 14th Street; 212-677-8090. Erev Rosh Hashanah service is at 7 P.M.; services for the first and second days of Rosh Hashanah and Yom Kippur are at 9:30 A.M.; Kol Nidre service is at 6:30 P.M.*

The **Park Avenue Synagogue** does not offer a community service, but community members are invited to attend its memorial service on Yom Kippur at 2:45 P.M. Celebrity hounds take note: On a previous visit, my friends and I managed to accidentally occupy Ralph Lauren's pew here. We had a brush with greatness when Mr. Lauren came and politely asked us to move. The service at this Conservative synagogue is traditional, and the unofficial dress code is Chanel and St. John; don't show up in jeans unless you want people to think you just came in off the street (even if you did). *Park Avenue Synagogue, 50 East 87th Street, at Madison Avenue; 212-369-2600.*


Manhattan's Park Avenue Synagogue may cater to some of the city's rich-and-famous, but there's no reason you can't also pray among them.

The Flatbush Minyan offers Orthodox services that emphasize teaching and discussion. This year, in place of a sermon, Rabbi Meir Fund will discuss various issues with templegoers in between prayer services.This year's topics include "The Art of Saying 'I'm Sorry'" and "Low Self-Esteem vs. High Humility." Anyone scared off by the Orthodox denomination shouldn't be, as people with varying levels of Jewish experience are all welcome. Congregants can get to know each other at break-the-fast meals, which take place after services, and at a service called tashlich, in which worshippers symbolically cast their sins into a pond near Ocean Parkway. Those used to some of the more palatial settings of Manhattan's synagogues should be prepared for modest surroundings. "If they want a cathedral," Rabbi Fund remarked, "they should go somewhere else." The cost of services at the Flatbush Minyan is $90, including meals. Interested parties should call ahead, but Fund will take reservations up until the last minute. *The Flatbush Minyan, 818 East 16th Street, Flatbush; 718-338-8442. Services are at 6:30 P.M. on Erev Rosh Hashanah and Kol Nidre and at 9 A.M. on the first and second days of Rosh Hashanah and on Yom Kippur.*

A final set of options for getting some last-minute religion are free services sponsored by the **American Jewish Heritage Organization** (AJHO) at the Loews 72nd Street East Theater. Yes, it's in a movie theater, and no, popcorn's not included. An effort on the part of AJHO to reach out to "unaffiliated Jews, disaffected Jews, singles, young professionals, and families," these services are designed to make ancient teachings relevant to today's young adults, according to Rabbi Perry Berkowitz, president of the AJHO. Services are the first day of Rosh Hashanah and on Yom Kippur, both days at 10 A.M. The AJHO will also cosponsor a free Kol Nidre service at the East Side Synagogue at 8:45 P.M. *Loew 72nd Street East Theater, Third Avenue between 71st and 72nd Streets; for information, call 212-439-8754. The Eas Side Synagogue, 1157 Lexington Avenue, near 79th Street.*

N A V I G A T O R

Q: My apartment's just as swank as the one in *The Thomas Crown Affair.* How can I give it a run at screen immortality?

A: Advertising your apartment or home as a film or television location can be a great way to finance those wild sprees at the D&D Building—owners typically earn $2,500 to $5,000 per day of filming. It's also free, and much easier than you'd think—just play shutterbug for a day (professional pics are unnecessary) and bring the results to the Mayor's Office of Film, Theatre and Broadcasting (212-489-6710). Location scouts and production companies regularly rifle through the office's files for apartments like TriBeCa co-ops and Park Slope studios, most of which end up in anything from foreign flicks to AT&T commercials. There are also dozens of location services that supply clients like Polaroid and La-Z-Boy with perfectly appointed kitchens and impossibly sunny front yards. Michael Stricks, location manager for *Analyze This* and *Object of My Affection*, likes Robbins Locations Inc. (212-633-6440). Robbins is constantly calling clients about the newest hot spot she's added to her 1,500-plus site backlist. Don't let the gruff attitude at Flash Foto (212-255-3939) scare you away—it's estimated that more than 80 percent of the city's location scouts frequent this spot. Locations advertised in the unassuming shop have appeared in apartment-porn flicks like *A Perfect Murder* as well as the more down-home *Summer of Sam.* Which leads to perhaps the most useful tip: Scouts are hunting for regular-Joe apartments and homes, too. Your humble abode doesn't have to look like a spread in *Architectural Digest* to have a shot at celebrity.

SUZANNE D'AMATO

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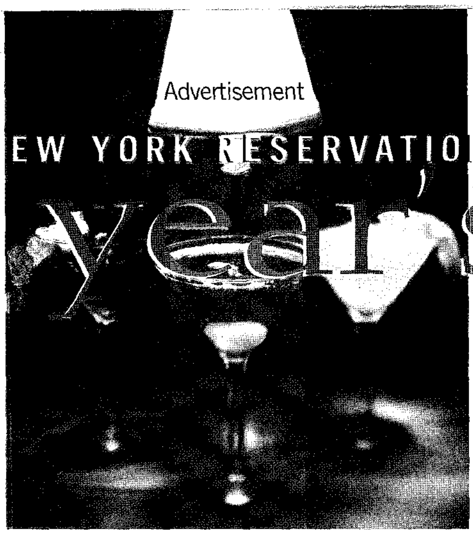
NEW YORK RESERVATIONS

new year's eve



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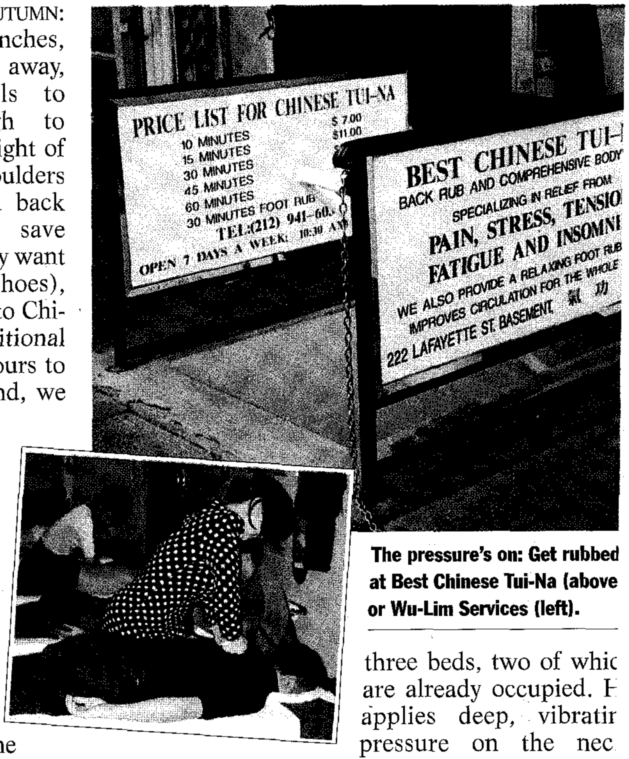
Back Breaks

Knead relief? *Try these cheap Chinatown massages, where you can* **rub shoulders with the masses.**



The pressure's on: Get rubbed at Best Chinese Tui-Na (above or Wu-Lim Services (left).

IT'S HARD TO FACE AUTUMN: no more long lunches, no more weekends away, no more sandals to work—all enough to make one feel the weight of the world on one's shoulders and long for a good back rub. Determined to save cash for what we really want (more clothes and shoes), we hopped a subway to Chinatown for a traditional massage. With two hours to spare and $50 in hand, we got *four*.

When we get off the subway at Spring Street and Lafayette, the first stop is basement-level **Best Chinese Tui-Na**. Thirty seconds after pointing to "ten minutes" on the price list, we're facedown (fully dressed) on one of four beds in the single room. The massage consists of rigorous, head-to-toe kneading and occasional pounding—and we'll be making this a permanent pit stop before downtown dinners. Prices are from $7 for ten minutes to $40 for an hour.

On Mott Street, **Katy's Face Professional Beauty Center** offers a variety of beauty treatments, plus discounted products. Prices are steeper—from $35 for a half-hour aromatherapy massage to $60 for an hour—but Katy uses a hefty dose of Decleor essential oil, has a private massage room, and lets us sample ten minutes for only $15. The treatment is predictably fragrant and very, very soothing (you might ask for it sans Lite FM).

Around the corner, hoping the oil residue isn't a telltale sign of what we're up to, we turn into La Grande Mall, a shopping arcade with a sign for acupressure massage. At **Wu Lim Services Company**, a masseur who says he was a doctor before emigrating from China shows us into a tiny, dark chamber with three beds, two of whic are already occupied. H applies deep, vibratin pressure on the nec back, and legs (it somehow relieves o nasal congestion too). Prices are t standard $7 for ten minutes to $42 f 61 minutes.

Hungry for more, we can't walk past sign for Chinese back rubs at **145 Gra Street**. The large, surprisingly peacef basement-level salon has twelve be and a steam room (currently not wor ing). The treatment is a powerful ac pressure massage from shoulders to t soles of the feet (it makes you want t 40-minute, $28 foot rub too). Prices a the same as at Wu Lim—and it turns c it's owned by the same guy. Our cove blown when our previous therap strolls in after us, points at our curre masseur, and asks who's stronger.

Best Chinese Tui-Na, 222 Lafaye St., basement (212-941-6038); Kat Face Professional Beauty Center, 1 Mott St. (212-226-3278); Wu Lim S vices Company, 179 Grand St., m floor (212-334-3909) and 145 Gra St., basement (212-925-1276).

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, N York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and previously advertised or published elsewhere will be given preference.

Photographs by Shyama P

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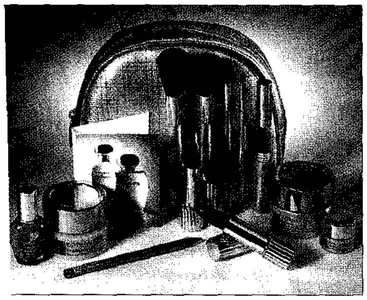
NEW YORK NYCALENDAR SEPTEMBER

oming UP



ESTÉE LAUDER AT SAKS FIFTH AVENUE For a limited time, Estée Lauder and Saks Fifth Avenue invite NEW YORK readers to receive an exclusive 13-piece collection of skincare, fragrance, makeup, brushes, and more. Worth $110, it's yours free with any Estée Lauder purchase of $35 or more, and is one of the most valuable gifts Estée Lauder has ever created. It includes deluxe travel sizes of both Re-Nutriv Intensive Lifting Eye Creme and Body Creme. This spectacular gift is available nly at Saks, while supplies last. One to a customer, please. SEPTEMBER 12-29

AWAKE AT HENRI BENDEL Come join AWAKE at Henri Bendel to preview Lipscape.com, the latest innovation in make-up. Experience the newest in skincare technology by receiving a personalized skin reading from the AWAKE Skin Diagnostic Computer. For more information or to book your personal appointment, call 212-373-6389. SEPTEMBER 6-15

THE JOYCE THEATER OPENS ITS FALL SEASON The fall season opens with a week-long engagement by Ronald K. Brown/Evidence, the company that blends traditional African and modern dance to achieve work that is part good time, part poignancy. On the boards are three powerful works–the New York premiere of "Water" with text and narration by Cheryl Boyce Taylor; "Ebony Magazine" with music by Wunmi Olaiya; and "Upside Down," with music by the late Nigerian composer Fela Anikulapo Kuti. Call Joyce Charge at 212-242-0800 or go online at www.joyce.org for tickets and schedule information. SEPTEMBER 28

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ENRIQUE MARTINEZ FLASGHIP STORE OPENS Enrique Martinez is a new designer label that offers women a modern approach to luxurious ready-to-wear clothing. The collection uses the finest fabrics and precise tailoring cut into feminine day wear. For evening, the collection features long dresses that elegantly drape the body. Visit the new boutique at 785 Madison Avenue at 67th St. Phone: 212-734-5776. LATE SEPTEMBER

Check out NEW YORK events at www.newyorkmag.com

recent HAPPENINGS

JUNE 29 SUMMER FUN AT MICHAEL'S NEW YORK Magazine celebrated the Summer Fun issue and the Grand Opening of The Garden at Michael's. Friends and editors of NEW YORK Magazine enjoyed great food prepared by Michael's new chef Jeffrey Gimmel in the restaurant's spectacular garden setting.

Summer Entertaining fun at Michael's (Left to Right) *Group Publisher* Amy R. Churgin, *Owner* Michael McCarty, *Chef* Jeffrey Gimmel and *Editor-In-Chief* Caroline Miller

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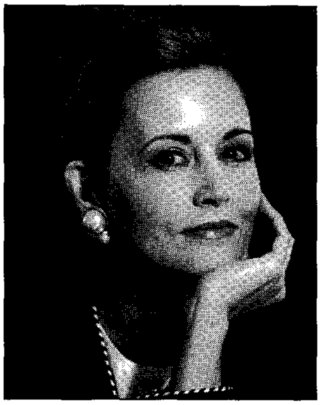

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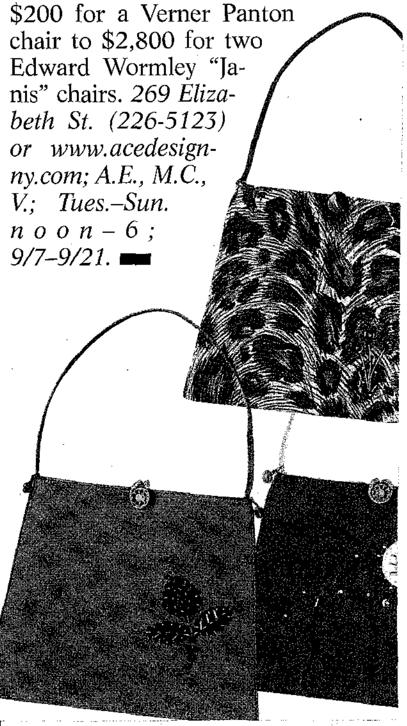
Picks of the Week

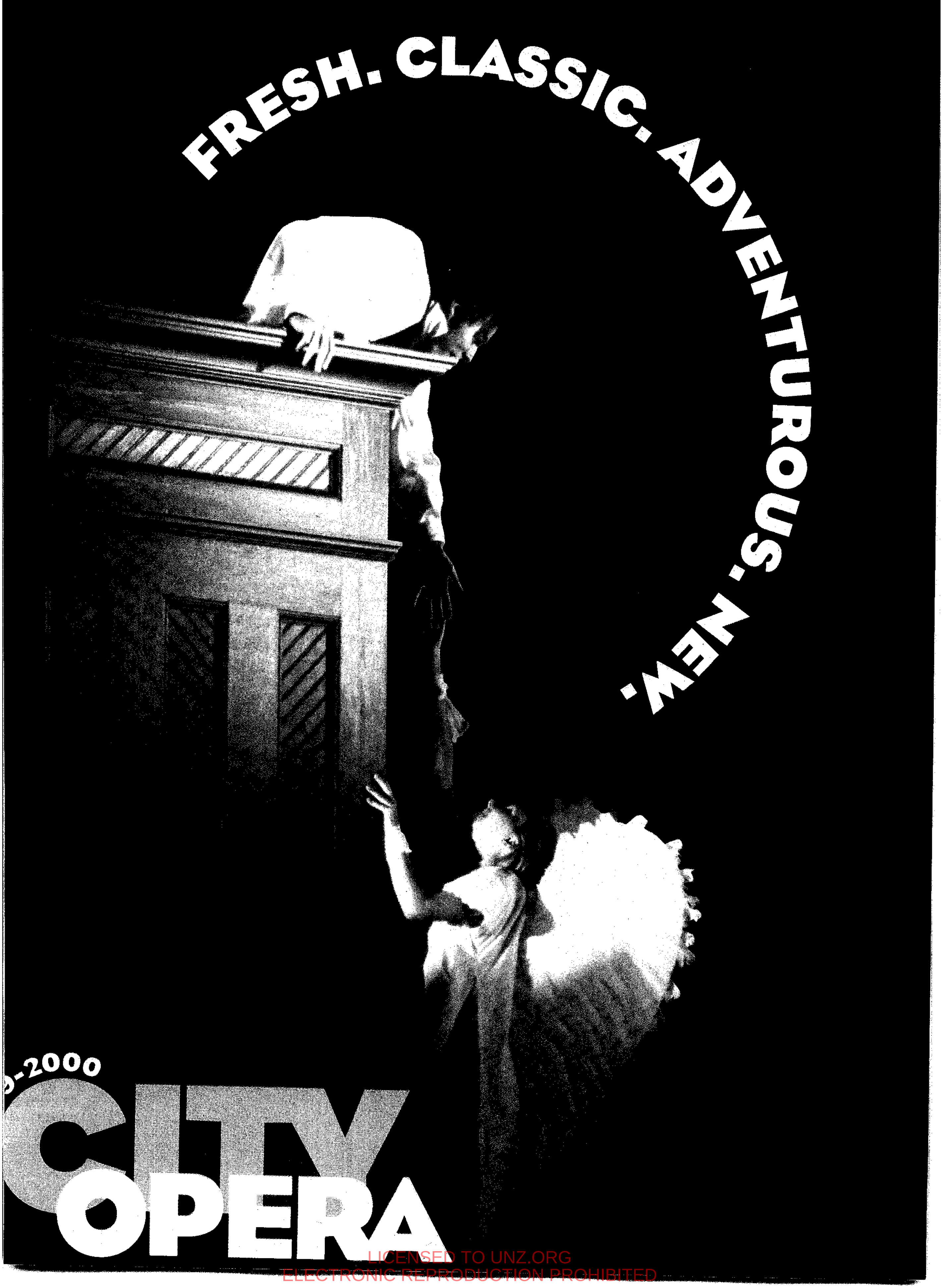
Showroom Seven is clearing out piles of fall clothes and accessories from designers like Ghost, Lawrence Steele, Velvet, Frou, and Whistles, as well as a bunch of Erickson Beamon crystal jewelry. Prices are at least half off, from $29 for a Velvet top to $500 for a Ghost evening coat. Bring this issue, and you'll get an extra 10 percent off. Sizes 4–12. *498 Seventh Ave., at 37th St. (212-643-4810); A.E., M.C., V.; Mon.–Sat. 10–7; 9/7–9/17.*

Capital A represents a group of knitwea and accessories designers whose wares sell at stores like Scoop, Steven Alan and Barneys, including handbags fron Maria Turgeon and Patch NYC (pictured), scarves from Cynthia Rose anc Mark Snider, and tops from Souchi anc Shopaholic. At the sale, samples ar about half off: from $40 to $175. *20 W 20th St., Suite 807 (212-807-9990) cash only; Mon.–Fri. 5–8; Wed.–Thurs noon–7; 9/8–9/9.*

Area's Swedish bed linens are made fron pure cotton and linen in chic neutral colors and are sold at stores like ABC, A Hoc, and Portico. At the sample sale prices are 50–80 percent off: Duvet covers are $40–$120; sheets are $20–$8 curtain panels are $20–$30; napkins an placemats are $4–$7. *180 Varick S (212-924-7084); checks accepte Thurs. 10–8, Fri. till 6; 9/9–9/10.*

ACE Design, the NoLIta source for origin modern furniture, is taking 20–60 pe cent off all stock and 20 percent off cu tom-upholstered reproductions (a larg sofa is $4,600). Vintage pieces are fro $200 for a Verner Panton chair to $2,800 for two Edward Wormley "Janis" chairs. *269 Elizabeth St. (226-5123) or www.acedesign-ny.com; A.E., M.C., V.; Tues.–Sun. noon–6; 9/7–9/21.* ■

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MOZART 1782

LA CLEMENZA DI TITO•F
MOZART 1791

THE MAGIC FLUTE
MOZART 1791

IL VIAGGIO A REIMS•F
ROSSINI 1825

CARMEN
BIZET 1875

FALSTAFF•
VERDI 1893

LA BOHÈME
PUCCINI 1896

TOSCA
PUCCINI 1900

MADAMA BUTTERFLY
PUCCINI 1906

PORGY AND BESS
GERSHWIN 1935

THE MOTHER OF US ALL•F
THOMSON 1947

CENTRAL PARK•F
BEASER/DRATTELL/TORKE 1999

• NEW PRODUCTION
F FESTIVAL OPERA

This season, New York City Opera is building on the momentum that has redefined our company. For the third consecutive season, we are presenting eight new productions: Rossini's *Il Viaggio a Reims*, Handel's *Ariodante*, Verdi's *Falstaff*, Mozart's *The Abduction from the Seraglio* and *La Clemenza di Tito*, Thomson's *The Mother of Us* Rameau's *Platée*, and the premiere of *Central Park* by Robert Beaser, Deborah Drattell and Michael Torke.

These productions realize the mission of City Opera today, which is to challenge and exhilar our audience with unusual repertory and fresh approaches to the classics. Our goal is to crea opera that is daring, compelling theatre – oper that engages both mind and spirit.

In addition to producing new work, we seek to stretch the standard operatic repertoire both b ward and forward in time. This season's *Mad Butterfly*, *Tosca*, and *La Bohème* return to our stage, having received raves from critics and audiences alike in prior seasons. We are also bringing back Mozart's fantastical *The Magic Flute* and Bizet's universally beloved *Carmen* during the fall and spring seasons. And one o America's greatest cultural treasures, Gershw *Porgy and Bess*, will have fourteen performan in March.

The spirit of New York City Opera is alive and well – passionate and relevant. We hope you join us this year for a season of fresh, intere and provocative theatre. I look forward to welcoming you to City Opera.

Paul Kellogg
General and Artistic Director

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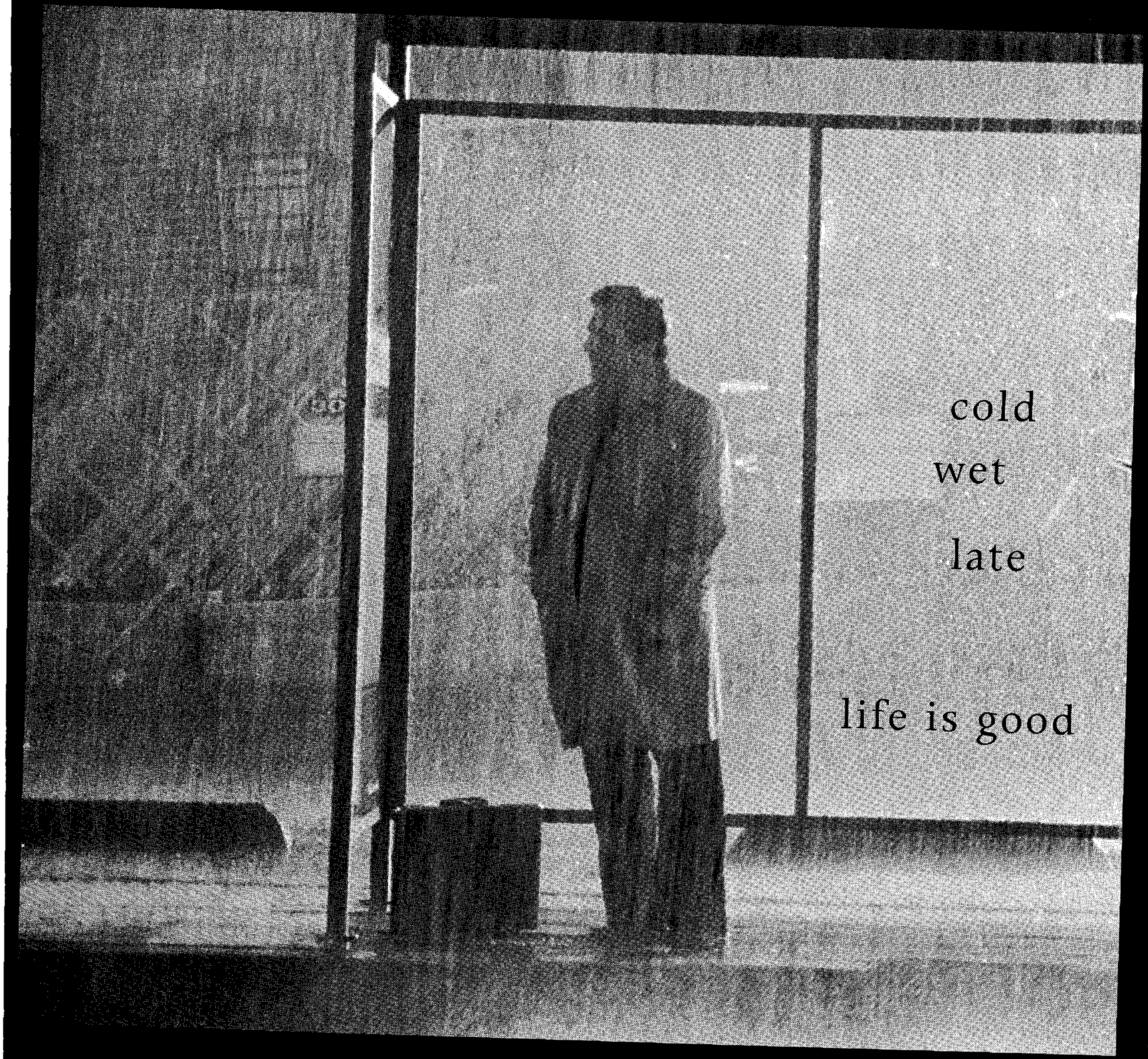

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CENTRAL PARK FESTIVAL OPERA

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THE FESTIVAL OF REGRETS

Wendy Wasserstein, librettist: I wrote about the Jewish ritual of Tashlich, or the Festival of Regrets. The day after the Jewish New Year, people gather with their rabbi and throw breadcrumbs into the water, symbolizing their regrets. I was walking through Central Park, and I passed the fountain, and there was the oddest range of people, throwing breadcrumbs into the water. It reminded me of that sort of confluence of times when you see different worlds connecting in the park.

Deborah Drattell, composer: The first time I met Wendy, she threw out a couple of ideas and I started to get very nervous because one of the characters was going to be very comical. When I got the first pages of the libretto, I couldn't stop laughing. So I decided that I needed to stretch and broaden my horizons and write this comedy. If you know Wendy's plays, they're ostensibly comedies, but there's real angst in those characters. And if you approach it realizing that there's darkness behind all humor, then hopefully you get something with a lot of texture.

STRAWBERRY FIELDS

A.R. Gurney, librettist: I see writing an opera libretto as not simply telling the story, but trying to move the story forward to land on these stepping stones where Michael could let go. I'd write those parts almost as a rough draft. And I'd say to Michael, "Take what you want, throw out the rest, do what you want with it." Normally I write very carefully, I cut and shape my plays, but in an opera, I let the composer do all of that.

Michael Torke, composer: When I got the scenario, I thought it was so funny, so moving and so meaningful. This woman wanders into the park, losing her mind because of old age, and she sees the surroundings as an opera. It makes you wonder, "What is life? What is opera?" Her unreality is, in some sense, more meaningful and real than reality. And the scenario had this great sense of narrative, and the humor brought about character development in a way that was just such a treat.

THE FOOD OF LOVE

Terrence McNally, librettist: What Robert and I came up with is very much a vehicle for a soprano – a leading lady, who is Lauren Flanigan. I think she's one of the great singing actresses we have today. I came up with a story about a woman who's no longer able to take care of her own child. But it's not about my words. The librettist's job is to give the composer something clear and simple and direct. The audience takes away the collaboration of the two, but opera is finally about music.

Robert Beaser, composer: You have this dramatic situation, these characters who speak words, and then the music has to fill out a big piece of the puzzle. What isn't in the words is in the music. This sort of collaboration is a give and take. I felt that Terrence had to hear what kind of music I was going to write to that opening part. And I think having heard it, we got a clearer understanding of where we were headed. So this opening music, the tone and the spirit of it, informs the rest of the work.

CENTRAL PARK 1999

Music by Robert Beaser,* Deborah Drattell,* Michael Torke*
Libretti by A.R. Gurney,* Terrence McNally,* Wendy Wasserstein*
Conductor Stewart Robertson
Director Mark Lamos
Sets Michael Yeargan
Costumes Candice Donnelly*
Lighting Robert Wierzel
Supertitles by Kelley Rourke
*debut artist

Sung in English with Supertitles
Co-produced and co-commissioned with Glimmerglass Opera and WNET/13 Great Performances.
This production has been made possible by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center.

Nov 12 at 8, Nov 16 at 7:30,
Nov 18 at 7:30, Nov 21 at 1:30

BUTTERFLY

Last year's new production of this Japanese-inspired lyric tragedy received an avalanch of praise: "It soars!" (*Daily News*), "A revelation!" (*The New York Times*), "Marvelous (*Newsday*).

MADAMA BUTTERFLY 1906

Music by Giacomo Puccini
Libretto by Giuseppe Giacosa
and Luigi Illica
Conductor Joseph Rescigno
Production Mark Lamos
Stage Director David Grabarkewitz
Sets Michael Yeargan
Costumes Constance Hoffman
Lighting Robert Wierzel
Supertitles by Cori Ellison

Sung in Italian with English Supertitles
Co-produced with Glimmerglass Opera

Sep 11 at 8, Sep 15 at 7:30,
Sep 18 at 1:30, Sep 24 at 8, Oct 1 at
Oct 3 at 1:30, Oct 6 at 7:30, Oct 9 at
Oct 23 at 1:30

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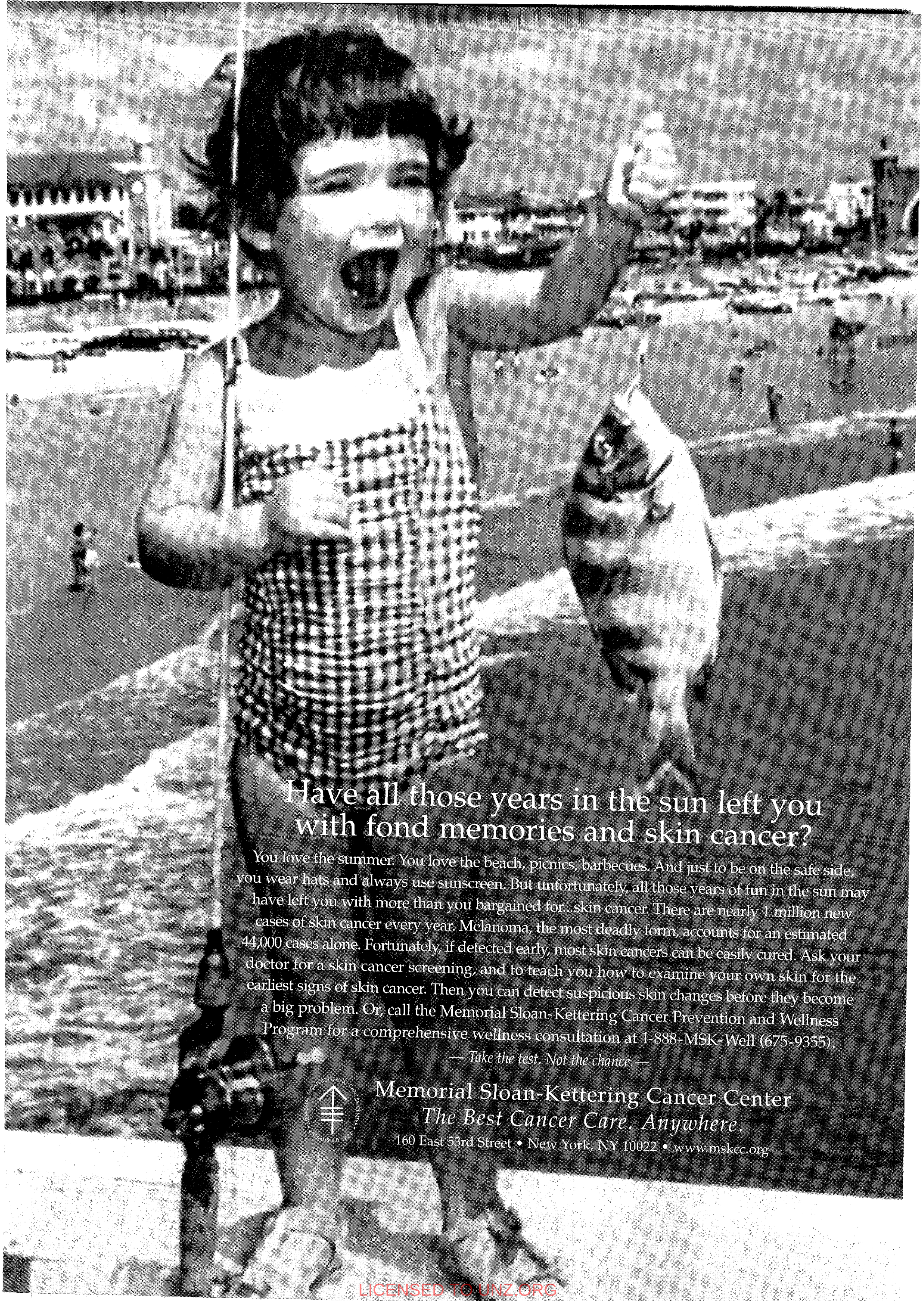

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CARMEN

With its riveting drama and intoxicating music, this glorious masterpiece turns newcomers into opera lovers and opera lovers into believers.

CARMEN 1875

Music by Georges Bizet
Libretto by Henri Meilhac and Ludovic Halévy
Conductor George Manahan
Director Christopher Mattaliano
Costumes Eduardo Sicangco
Lighting Amy Appleyard
Supertitles by Cori Ellison

Sung in French with English Supertitles

Oct 10 at 1:30, Oct 13 at 7:30,
Oct 16 at 1:30, Oct 19 at 7:30,
Oct 22 at 8, Oct 24 at 1:30,
Oct 28 at 7:30, Oct 30 at 8,
Nov 5 at 8, Nov 9 at 7:30,
Nov 13 at 8, Nov 20 at 1:30,
Apr 1 at 8, Apr 7 at 8,
Apr 13 at 7:30, Apr 15 at 1:30,
Apr 21 at 8, Apr 23 at 1:30

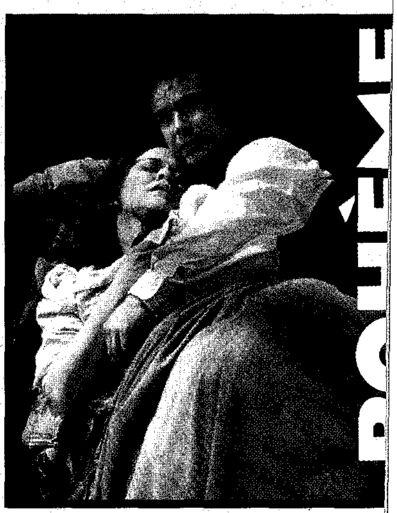
This touching story of young love in 19th-century Paris is the true romantic's opera, in an intimate staging, "placing us exactly where Puccini wants us to be" (New York Post).

LA BOHÈME 1896

Music by Giacomo Puccini
Libretto by Giuseppe Giacosa and Luigi Illica
Conductor Marco Guidarini
Production Graziella Sciutti
Stage Director David Grabarkewitz
Costumes Joseph A. Citarella
Lighting Jeff Harris
Supertitles by Sonya Friedman

Sung in Italian with English Supertitles

Oct 15 at 8, Oct 17 at 1:30, Oct 21 at 7:30,
Oct 23 at 8, Oct 29 at 8, Nov 3 at 7:30,
Nov 6 at 8, Nov 13 at 1:30



ABDUCTION

FESTIVAL OPERA

LATTICE AND VEIL by Kathleen Watt

Lifting the veil on the fanciful East depicted by Mozart in The Abduction from the Seraglio, *Kathleen Watt separates fantasy from the reality of life in the harem.*

The harem, which carries a connotation of both "forbidden" and "sanctuary," was in fact "home" for the women of the sultan. Life within its walls was passed in sensory opulence and exquisite leisure. But much of the style and quality of the lives of harem women was determined by the stubborn notion that the soul of man must be protected from the sexuality of woman. Thus the veil was imposed, not so that the tender sex might be protected from the ravages of male marauders, but so that the soul of a man might not be corrupted by the toxic effulgence of woman. Gradually the veil became a shroud, the curtain became a wall, and women became furtive shadows behind the lattice.

In Mozart's Vienna in 1782, the European fantasy of the Oriental potentate also included an image of the magnanimous pasha. So Mozart's Pasha Selim rises above the vengeance he had suffered at the hands of his European rival, achieving nobility and redemption in his act of clemency. Of course, there is precious little in history to suggest that such benevolence actually occurred in the seraglios of the Ottoman Empire. Constanze's obstinate refusal of the Pasha's love, the bold persistence of her lover, Belmonte, and the truculent antics of Blonde and Pedrillo would more likely have earned them all a resting place at the bottom of the Bosporus.

But Mozart's *The Abduction from the Seraglio* is, after all, a Westerner's exotic fantasy. And in the brilliant vaudeville finale in which the two European couples thank the Pasha for their freedom, we hear the promise of the ancient prophet: "Surely Allah ever watches over you."

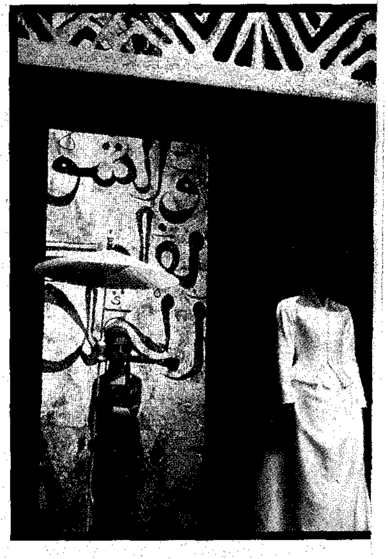
Kathleen Watt is a singer, graphic artist, and journalist who writes frequently on the arts.

THE ABDUCTION FROM THE SERA
1782

Music by Wolfgang Amadeus Mozart
Libretto by Christoph Friedrich Bretzner
Conductor Harry Bicket
Director Nicola Bowie*
Sets John Conklin
Costumes Constance Hoffman
Lighting Pat Collins*
Supertitles by Kelley Rourke
*debut artist

Sung in English with Supertitles
Co-produced with Glimmerglass Opera

Oct 31 at 1:30, Nov 4 at 7:30,
Nov 6 at 1:30, Nov 10 at 7:30,
Nov 14 at 1:30, Nov 20 at 8



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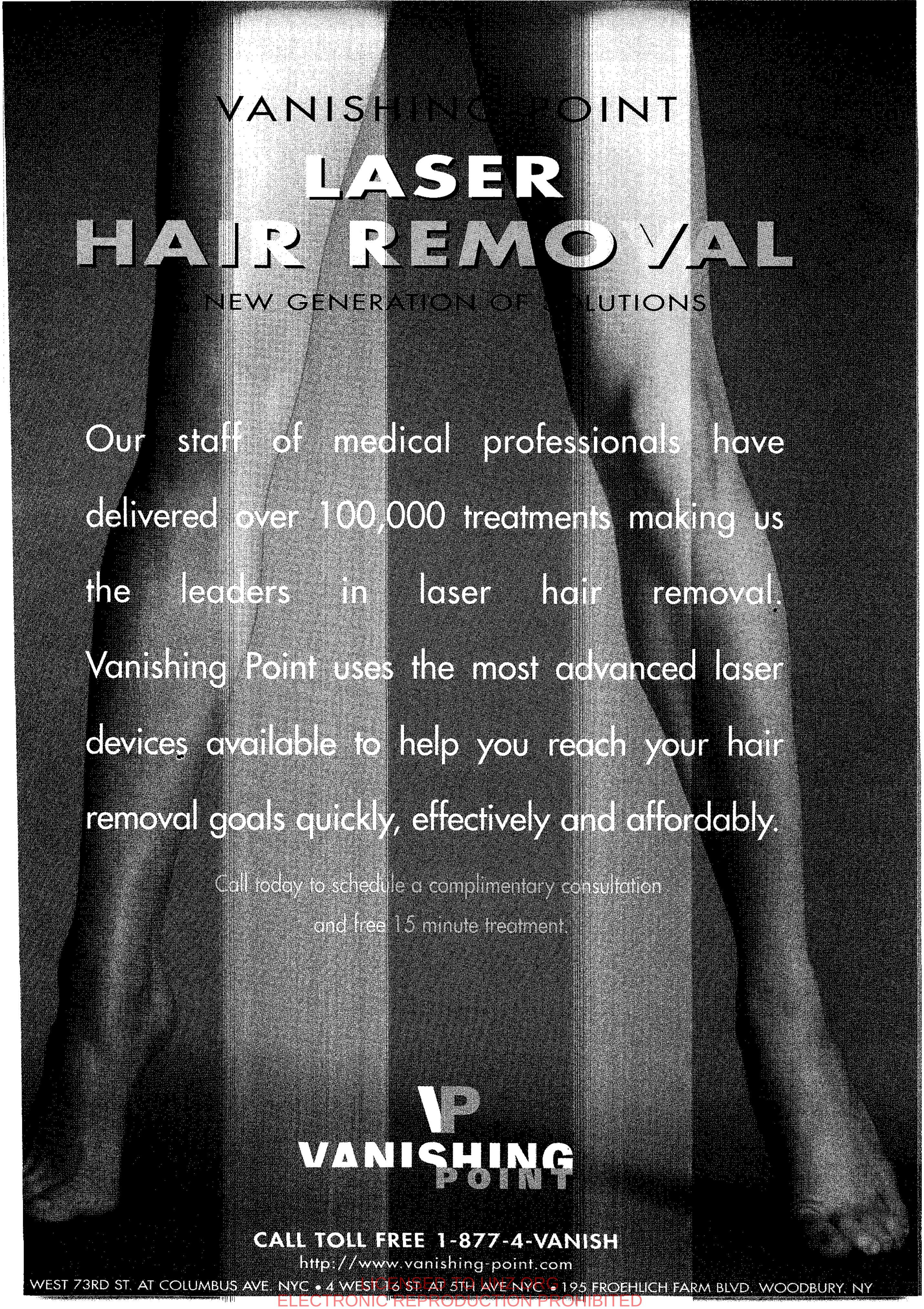

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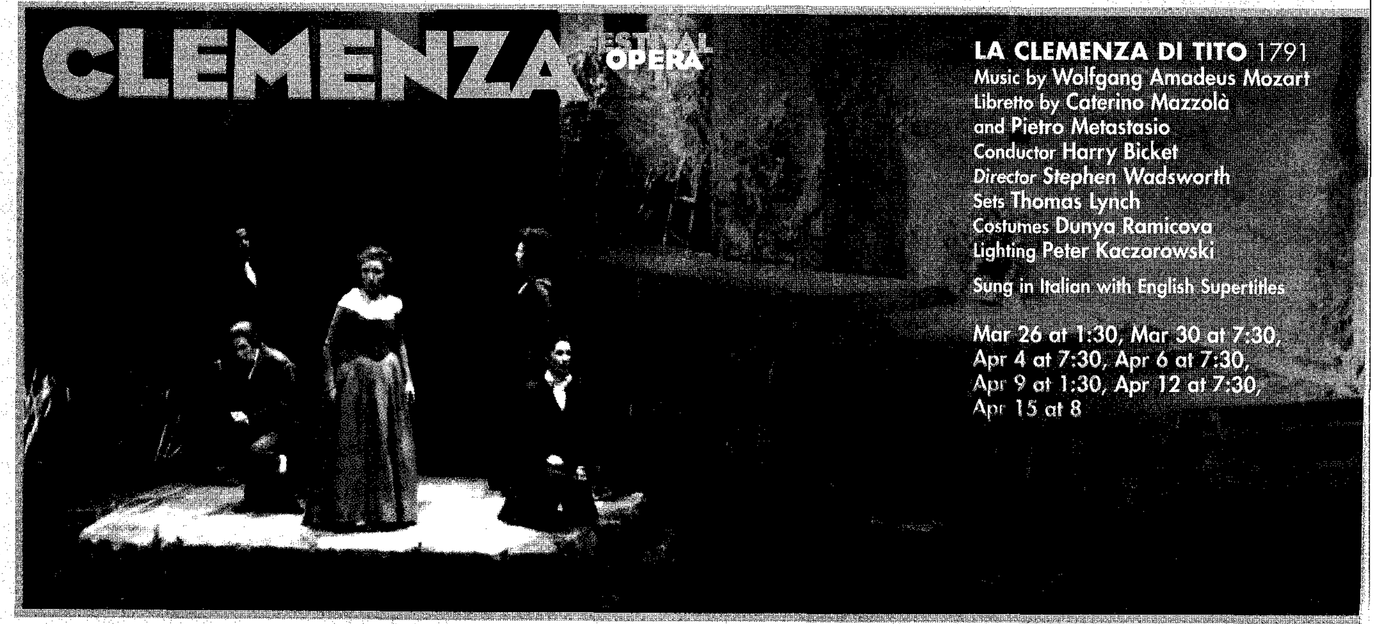


LA CLEMENZA DI TITO 1791
Music by Wolfgang Amadeus Mozart
Libretto by Caterino Mazzolà
and Pietro Metastasio
Conductor Harry Bicket
Director Stephen Wadsworth
Sets Thomas Lynch
Costumes Dunya Ramicova
Lighting Peter Kaczorowski
Sung in Italian with English Supertitles

Mar 26 at 1:30, Mar 30 at 7:30,
Apr 4 at 7:30, Apr 6 at 7:30,
Apr 9 at 1:30, Apr 12 at 7:30,
Apr 15 at 8

THE RISE AND FALL (AND RISE) OF OPERA SERIA

by Jane Glover

"Opera seria" – *the very name has a medicinal tang. But all of a sudden, its popularity is burgeoning to rival its 18th-century glory days. As New York City Opera prepares its first-ever productions of Handel's* Ariodante *and Mozart's* La Clemenza di Tito, *conductor Jane Glover explains the ever-growing allure of this form we once left for dead.*

There is a great deal to be said for *opera seria*, especially when it is in the right hands. Opera had begun with noble aims on the part of its creators, and a neat, respectful balance between its component parts of music, drama, and visual spectacle. But, between 1670 and 1760, it gradually atrophied into a formulaic structure, where narrative was rushed through in dry recitative, halted regularly by a series of arias of great musical interest, but of emotional and dramatic stasis. While this allowed singers an opportunity to display their vocal gifts, elevating many to veritable pop-star status in 20th-century terms, it also resulted in a wholly lopsided dramatic format.

Handel's success in this field was phenomenal; he wrote 36 operas in 30 years. Opera had moved on from *opera seria* by the time Mozart came to make his major contributions to the art form. Yet *La Clemenza di Tito* is a masterpiece of *opera seria*, and, in 1791, a very curious throwback to the formal conventions of the past.

There were some outstandingly good librettos written for these operas. Their subject matter was generally classical and heroic, with noble plots involving suffering, sacrifice, duty, and love. Pietro Metastasio's 27 librettos (including *La Clemenza di Tito*) were brilliantly constructed to accommodate the *opera seria* conventions, and were so successful that they were repeatedly set to music by different composers throughout the 18th century.

There are perhaps three outstanding qualities in the *opera seria* of Handel and Mozart which account for their outstanding achievements. First, both were blessed with the indefinable gift of genius. Secondly, both Handel and Mozart excelled in musical characterization. There is never a two-dimensional character. The means by which they achieve this depth is the third quality: they break the rules. While they submit in general to the overall convention of *opera seria*, both of them have no hesitation in bursting through it. Driven as always by the drama of the moment, their operas carry the audience along on a veritable roller coaster of musico-dramatic surprise. There is never a whiff of routine.

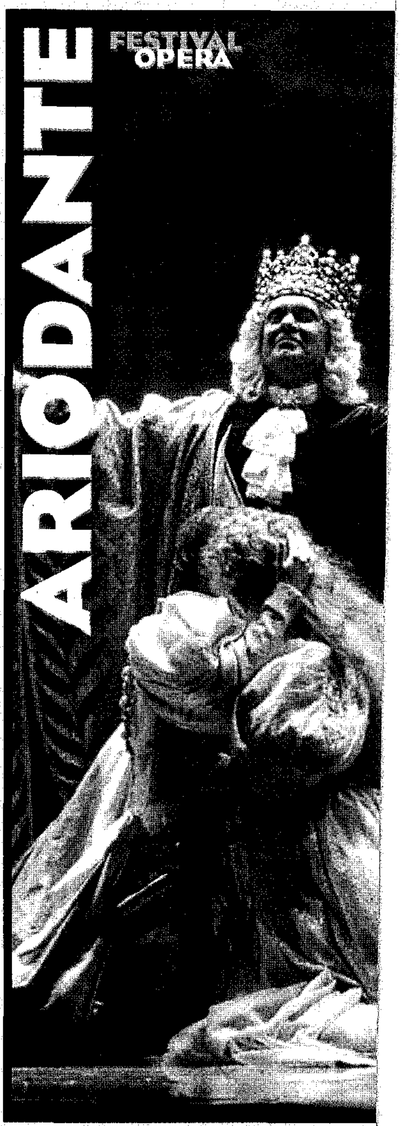
Jane Glover, an internationally recognized conductor, musicologist, and broadcaster, will conduct NYCO's production of Ariodante *this season.*

ARIODANTE 1735

Music by George Frideric Handel
Libretto adapted by Antonio Salvi
Conductor Jane Glover
Director John Copley
Choreographer Ken von Heidecke*
Sets John Conklin
Costumes Michael Stennett*
Lighting Stephen Strawbridge
Supertitles by Cori Ellison
*debut artist

Sung in Italian with English Supertitles
Co-produced with The Dallas Opera

Sep 26 at 1:30, Sep 30 at 7:30,
Oct 2 at 1:30, Oct 5 at 7:30, Oct 8 at 8,
Oct 14 at 7:30, Oct 16 at 8



IL VIAGGIO A REIMS
1825

Music by Gioachino Rossini
Libretto by Luigi Balocchi
Conductor George Manahan
Director John Copley
Sets John Conklin
Costumes Jess Goldstein
Supertitles by Cori Ellison
*debut artist

Sung in Italian with English Supertitles

Sep 14 at 6:30^G, Sep 17 at 8,
Sep 19 at 1:30, Sep 23 at 7:30,
Sep 25 at 1:30, Sep 29 at 7:30

^G Opening Gala

TIVAL
PERA

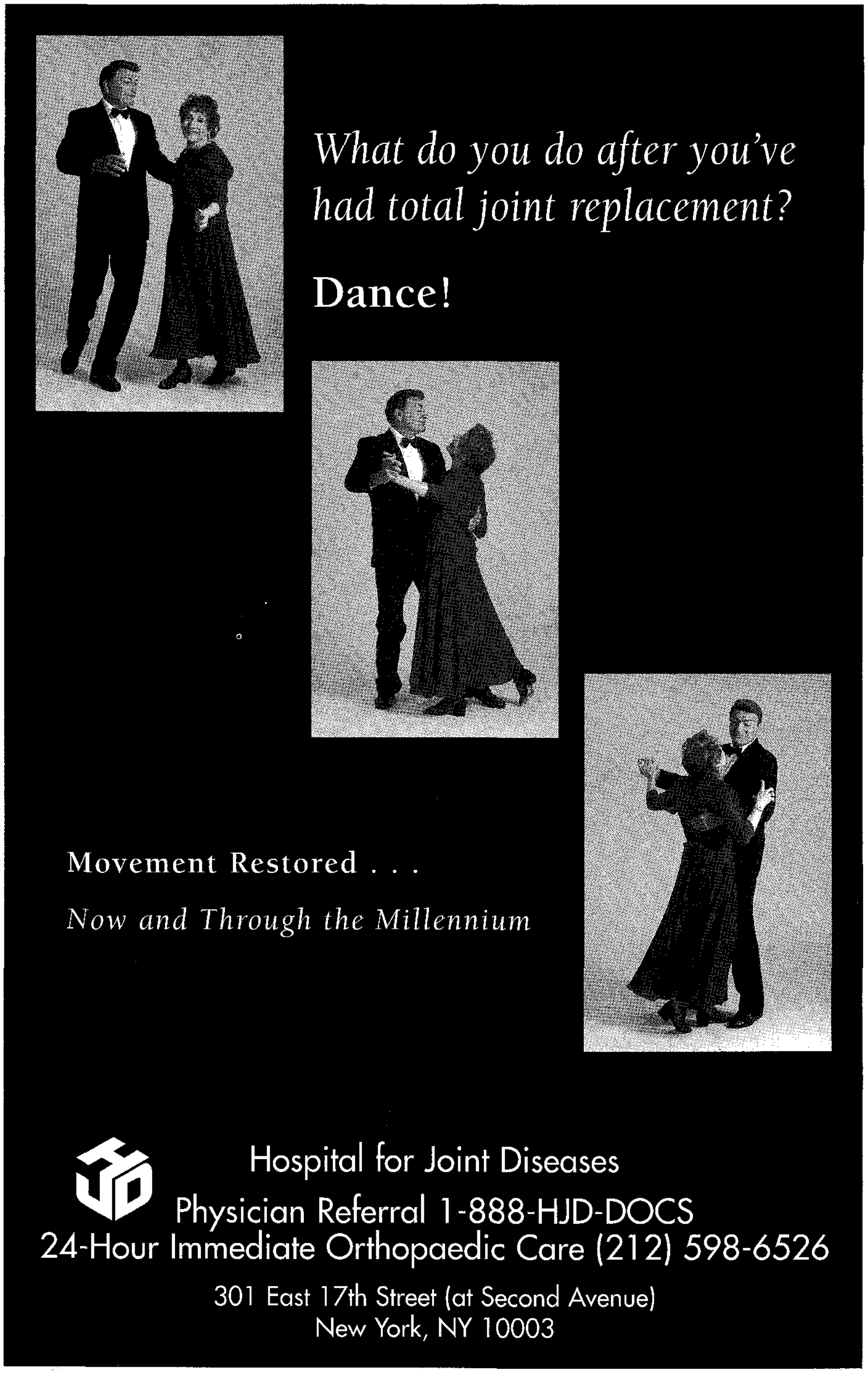
AUTIFUL SINGING

gio a Reims is a sparkling "party piece" by Rossini to celebrate the coronation Charles X of France but then promptly awn. Though in the 1970s enterprising logists reconstructed its score from ed fragments, it's still rarely seen e because it demands a king-size cast erb bel canto singers. Translated into , "bel canto" means "beautiful ." As New York City Opera presents Il a Reims, a new generation of bel ingers contemplates its challenges.

Dunleavy, soprano (Countess of le): What sets *bel canto* apart is that ma really depends on the vocal line. *ito* is so extremely exposed. The ra is just oompah-ing along, so your has to be perfectly liquid and flexible. ou might, you just can't fudge your ough *bel canto* the way you some- an in other styles. It makes an honest of you!

Francis, tenor (Count Libenskof): say the first requirement for *bel canto* utiful voice. Fine, but that's a matter onal taste. More objectively, it should althy voice. And more than anything, d a strong technique – you shouldn't worry if the singer will make it the evening. All the same, it should fortless – you don't want to "hear" nique.

lavin, bass-baritone (Baron ok): I guess I'd consider myself a st in the *basso buffo* (comic bass) *bel canto*. I've always found it easy ne patter and the coloratura those quire. I was warned not to get oled in the *buffo* roles. But I soon that was what I really wanted to do. , I wanted to be a comedian. So I best of both worlds – I get to sing nd be funny!



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MOTHER
FESTIVAL OPERA

THE MOTHER OF US ALL 1947

Music by Virgil Thomson
Libretto by Gertrude Stein
Conductor George Manahan
Director Christopher Alden
Sets Allen Moyer
Costumes Gabriel Berry
Lighting Mark McCullough
Supertitles by Kelley Rourke

Sung in English with Supertitles
Co-produced with Glimmerglass Opera
Funding has been provided by supporters of the Christopher Keene Repertory Project.

Mar 19 at 1:30, Mar 23 at 7:30, Mar 28 at 7:30, Apr 1 at 1:30, Apr 8 at 1:30

AMERICAN ICONS

by Robert Marx

George Gershwin and Virgil Thomson, the creators of Porgy and Bess *and* The Mother of Us
were as different as, well, New York City and Kansas. Yet both of their works powerfully explor
journey of marginalized Americans, to the tune of supremely hummable music. As New York C
Opera presents both American classics in one season, Robert Marx explores their intersectio
and divergences.

These two works are the summit of our nation's operatic past. Utterly American in sound and sense, they capture the informal vernacular of American myth. While totally different in style – the grand opera theatrics of *Porgy* could not be further from *Mother*'s intimate dialogue – they share a uniquely American voice.

Gershwin emerged from "Tin Pan Alley" to become Broadway's greatest composer. Starting in 1933, he spent two years writing *Porgy and Bess*. Opening at Broadway's Alvin (now Neil Simon) Theatre in October 1935, *Porgy and Bess* had a modest run of 124 performances – an extraordinary number for an opera, but not enough to make a musical profitable on Broadway.

Thomson was an influential classical composer and America's pre-eminent music critic when, in 1945, he received a commission to write a new work for Columbia University's then-thriving opera program. Gertrude Stein agreed to write the libretto, as she had for Thomson's earlier *Four Saints in Three Acts*. The text for their new opera, *The Mother of Us All*, would be her last major work. Stein died of cancer in Paris, just months before the opera's premiere in New York in 1947.

Focused on Susan B. Anthony and her fight for women's suffrage, the opera revels in anachronism, with a gallery of characters drawn from a century of American history, from General Ulysses S. Grant (who talks about Dwight D. Eisenhower) to actress Lillian Russell.

Certainly these two operas, revolving force
around the sensibilities of African-Americ
gays, Jews, and feminists, are strongly bor
to contemporary viewpoints. In both, Ame
communities come alive. Though they are
lated by the poor of Catfish Row and lege
figures from our national history, these tw
works embrace and welcome all audience
fictional but vibrant worlds on stage.

Robert Marx writes about opera and thea
Opera News *and many other publications*

PORGY AND BESS 1935

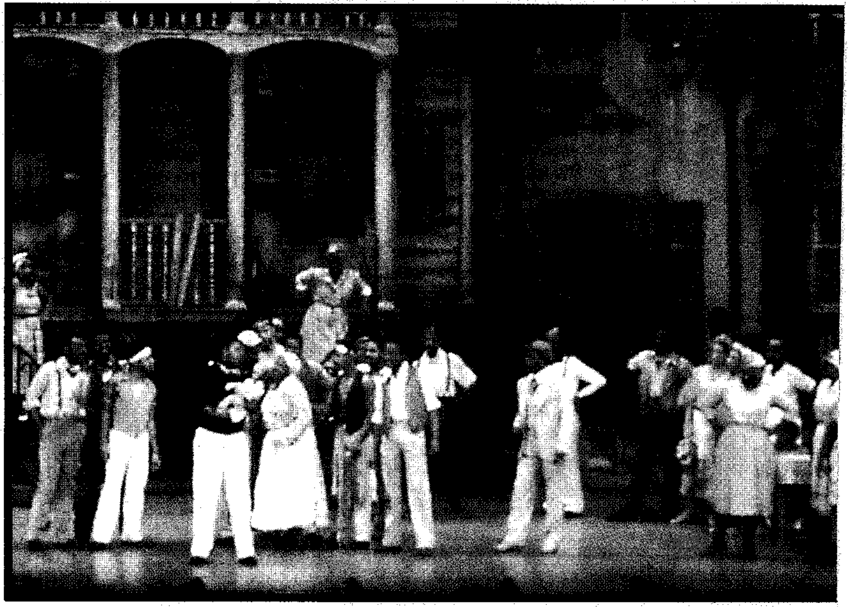
Music by George Gershwin
Libretto by DuBose Heyward
Lyrics by DuBose Heyward and Ira Gershwi
Conductor John DeMain,* Richard Bado*
Director Tazewell Thompson*
Choreographer Julie Arenal*
Sets Douglas Schmidt*
Costumes Paul Taswell*
Lighting Robert Wierzel
*debut artist

Sung in English with Supertitles

Mar 3 at 8^{P}, Mar 4 at 1:30^{P}, Mar 4 at 8
Mar 5 at 1:30^{P}, Mar 7 at 6:30^{G}, Mar 8
7:30, Mar 9 at 7:30, Mar 11 at 1:30, M
at 8, Mar 16 at 7:30, Mar 17 at 8, Mar
8, Mar 25 at 1:30, Mar 25 at 8

^{P} Preview
^{G} Spring Opening Gala

PORGY & BESS



FALSTAFF

STAFF 1893

by Giuseppe Verdi
o by Arrigo Boito
ıctor George Manahan
or Leon Major
nd Costumes John Conklin
ıg Pat Collins*
itles by Kelley Rourke
t artist

n Italian with English Supertitles
ɔduced with Glimmerglass Opera.
ction support is provided by the
and Donald Oenslager Fund.

6 at 7:30, Oct 30 at 1:30,
2 at 7:30, Nov 7 at 1:30,
1 at 7:30, Nov 17 at 7:30,
9 at 8

SOGNO?
INCUBO?

lley Rourke

its breezy charm, Falstaff is deceptively
ılt to perform – especially for the
ctor. As New York City Opera prepares
kle Verdi's final masterpiece, music
ɔr George Manahan reflects on the
s and challenges of this unique opera.

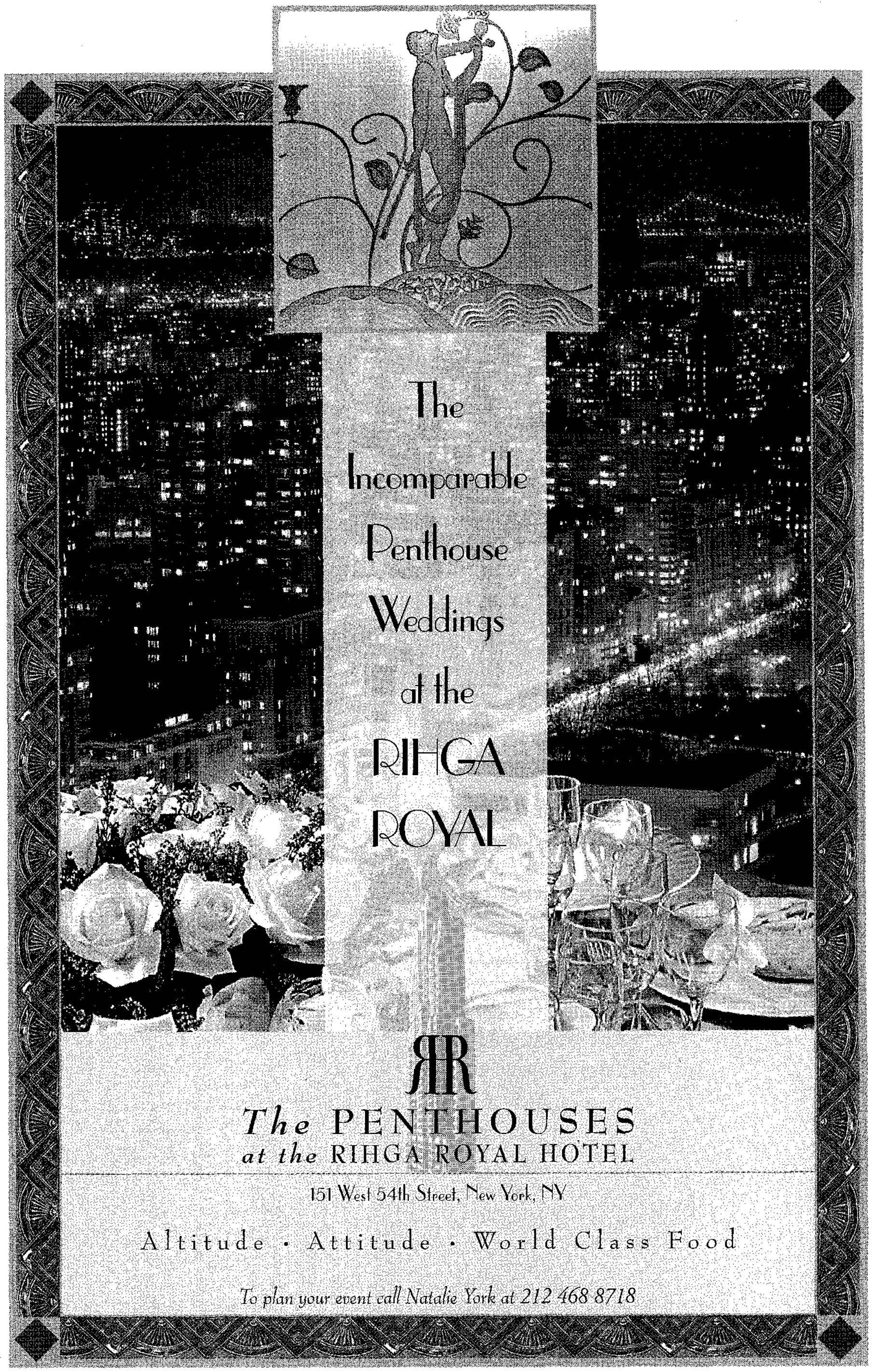
Rourke: *Falstaff* is in perpetual
ı, both musically and in terms of
ieeds to be happening on stage.
was the collaboration process like
ın you and Leon Major, the director?

ə Manahan: I knew the ensemble in
ould be hard, but it was even harder
expected. We worked on it a lot. Many
's staged with the two groups on
side of the stage – everybody just
still and hangs on. Leon didn't want
e has them moving. That takes really
ingers and a lot of rehearsal. Luckily,
e both.

ıat's on your mind as you get ready
oach *Falstaff* again? Any other
challenges the piece presents for the
or?

all challenging – it's so fast – but it's
ıtifully constructed that if you can just
t's on the page, it takes you a long
e score is notated in incredible detail.
not a note that doesn't have a dot or
r a dynamic or something. All you
do is trust the music.

ourke is Artistic Communications
ıator for OPERA America.



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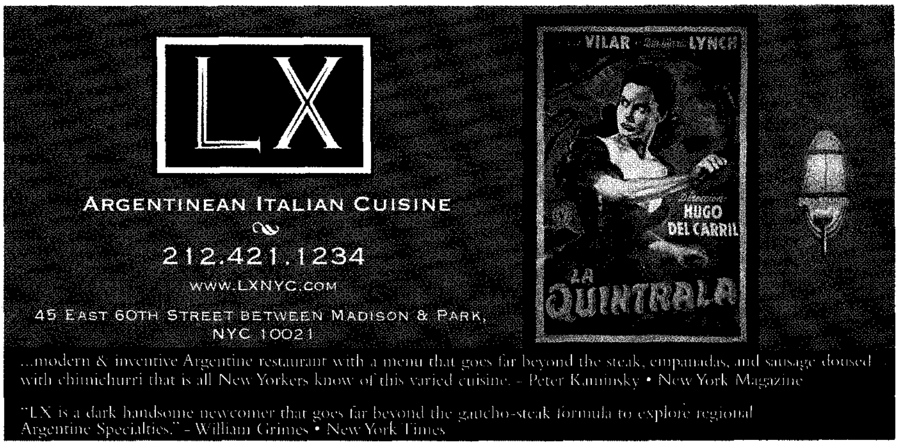

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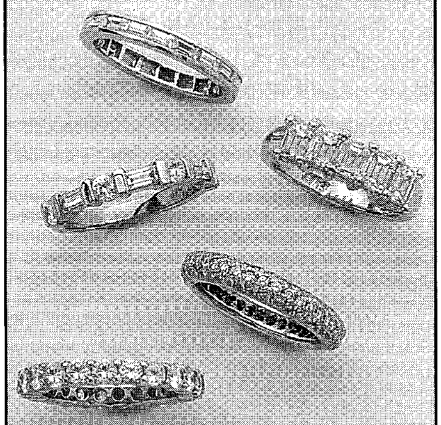

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PLATÉ
FESTIV
OPER

SWAMP THING

by Cori Ellison

If the term "French Baroque opera" conjures up images of periwigged courtiers dancing s minuets, get ready for a big surprise, in the form of Rameau's Platée.

In 1745, Jean-Philippe Rameau was asked to produce one of the seven musical spectacles to be performed in celebration of the marriage of King Louis XV's son, crown prince Louis, to Princess Maria Teresa of Spain at Versailles. To fill a last-minute gap, Rameau offered *Platée*, a work he had already nearly finished. Apparently, the Duc de Richelieu, the King's right-hand man, didn't read the libretto too closely before approving it: the plot revolves around a homely but vain petty potentate who, arrogant enough to set her romantic sights on Jupiter, ends up becoming the butt of a most uncharitable joke. Not the most tasteful entertainment for a royal wedding – particularly one in which the bride was "not physically well served by nature," according to Malherbe.

Gods and mortals, royalty and commoners, French ballet and Italian opera - nothing escapes the rapier wit of Rameau's *ballet bouffon* (farcical ballet). Platée, the "heroine," is a cave-dwelling, web-footed Swamp Thing who rules over a marsh full of croaking, buzzing amphibians and insects. To underline her absurdity, Rameau made Platée a "drag" role for a high tenor – an anomaly in French opera. And she's ridiculous less for her unfortunate looks than for foolishly aspiring to join the inane Olympians – shallow, bored, and obsessed with appearance, status, and sex.

Rameau's flamboyance meets its perfect match in this production's director/choreographer, Mark Morris, and costume designer, Isaac Mizrahi. A vaudevillian romp set in a sort of quasi-Baroque terrarium designed by Adrianne Lobel, this *Platée* is, in Morris's words, "a show about interspecies dating."

Cori Ellison is New York City Opera's dramaturg, a music journalist and broadcaster, and a faculty member at the Juilliard School.

PLATÉE 1745

Music by Jean-Philippe Rameau
Libretto by Adrien-Joseph Le Valois d'Or
Director and Choreographer Mark Morris*
Sets Adrianne Lobel*
Costumes Isaac Mizrahi*
Lighting James Ingalls*
Supertitles by Judy Mackerras*
*debut artist

Sung in French with English Supertitles
Made possible by the support of the Lila Ach
and DeWitt Wallace Fund for Lincoln Center.

Apr 11 at 7:30, Apr 14 at 8,
Apr 16 at 1:30, Apr 18 at 7:30,
Apr 20 at 7:30, Apr 22 at 8

season's landmark production returns. r Mark Lamos's direction, this is "a ping, new production of the ultimate fire opera," raves the *Daily News*. utiful" and "compelling" adds *Opera* s.

CA 1900

by Giacomo Puccini
o by Luigi Illica and Giuseppe Giacosa
ctor George Manahan
ction Mark Lamos
Director Beth Greenberg
Aichael Yeargan
nes Constance Hoffman
g Robert Wierzel
itles by Cori Ellison

n Italian with English Supertitles
oduced with Glimmerglass Opera

0 at 8, Mar 12 at 1:30,
5 at 7:30, Mar 18 at 1:30,
4 at 8, Mar 29 at 8, Mar 31 at 8,
at 1:30, Apr 8 at 8, Apr 22 at 1:30

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y Emanuel Schikaneder
r Steuart Bedford*
n Lotfi Mansouri
ector Albert Sherman
Costumes Thierry Bosquet
tist

nglish without Supertitles

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22 at 7:30, Sep 25 at 8, Oct 2
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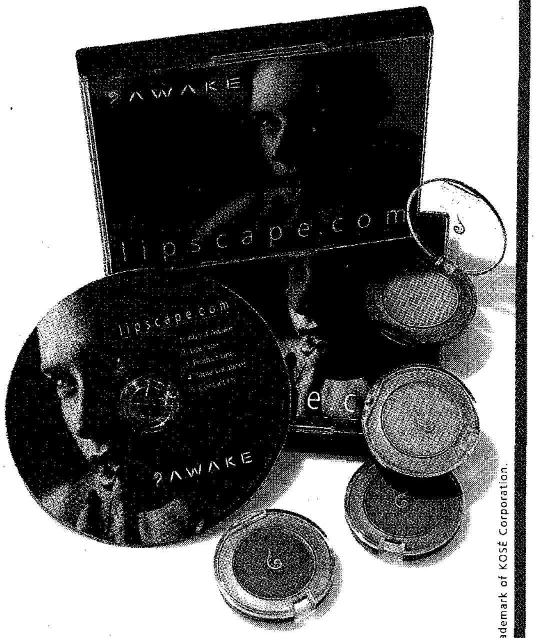

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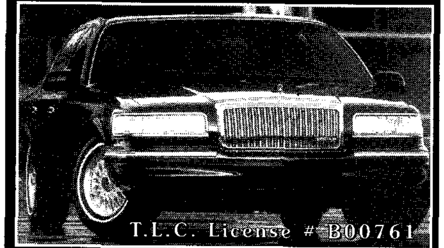

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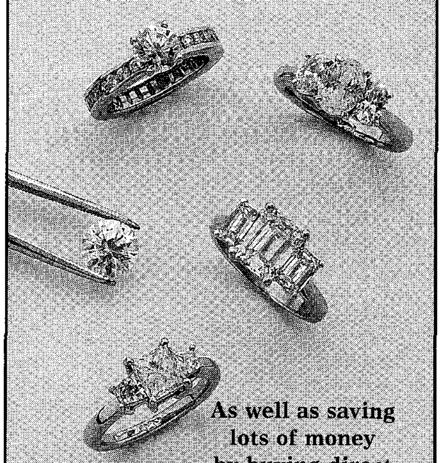

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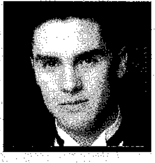
AMY BURTON
Ginevra in *Ariodante*
On her performance in *Xerxes*: "No baroque opera mezzo-soprano sings more passionately or with greater virtuosity." –*Daily News*

MARK DELAVAN
Sir John Falstaff in *Falstaff*
"Just about perfect!"
–*The New York Times*

LAUREN FLANIGAN
Greta/Woman in *Central Park*
"Her anguished, torn-from-the-heart performance is unlikely to be bettered."
–*New York Magazine*



GORDON GIETZ
Fenton in *Falstaff*
On his performance in *The Magic Flute*: "A warmly appealing voice and a suavely lyrical delivery." –*Opera*

LORRAINE HUNT LIEBERSON
Sesto in *Clemenza*
On her performance in *Xe*
"A transfixing performanc
summoned comparisons tc
Callas." –*The New Yorker*

MARQUITA LISTER
Bess in *Porgy and Bess*
"A superb Bess!"
–*Opera News*

JOHN McVEIGH
Lurcanio in *Ariodante*
On his performance in *Pa*
Bunyan: "Cannot go unpr
–*Financial Times*

BEJUN MEHTA
Polinesso in *Ariodante*
On his performance in
Partenope: "A positively r
vocal and dramatic prese
–*New York Magazine*

SUNDAY 1:30PM	TUESDAY 7:30PM	WEDNESDAY 7:30PM	THURSDAY 7:30PM	FRIDAY 8PM	SATURDAY 1:30PM	SATURDAY 8PM
FALL 1999						SEP 11 **BUTTERFLY**
SEP 12 **FLUTE**	SEP 14 6:30 **VIAGGIO** [G]	SEP 15 **BUTTERFLY**	SEP 16 **FLUTE**	SEP 17 **VIAGGIO**	SEP 18 **BUTTERFLY**	SEP 18 **FLUTE**
SEP 19 **VIAGGIO**	SEP 21	SEP 22 **FLUTE**	SEP 23 **VIAGGIO**	SEP 24 **BUTTERFLY**	SEP 25 **VIAGGIO**	SEP 25 **FLUTE**
SEP 26 **ARIODANTE**	SEP 28	SEP 29 **VIAGGIO**	SEP 30 **ARIODANTE**	OCT 1 **BUTTERFLY**	OCT 2 **ARIODANTE**	OCT 2 **FLUTE**
OCT 3 **BUTTERFLY**	OCT 5 **ARIODANTE**	OCT 6 **BUTTERFLY**	OCT 7	OCT 8 **ARIODANTE**	OCT 9 **FLUTE**	OCT 9 **BUTTERFLY**
OCT 10 **CARMEN**	OCT 12	OCT 13 **CARMEN**	OCT 14 **ARIODANTE**	OCT 15 **BOHÈME**	OCT 16 **CARMEN**	OCT 16 **ARIODANTE**
OCT 17 **BOHÈME**	OCT 19 **CARMEN**	OCT 20	OCT 21 **BOHÈME**	OCT 22 **CARMEN**	OCT 23 **BUTTERFLY**	OCT 23 **BOHÈME**
OCT 24 **CARMEN**	OCT 26 **FALSTAFF**	OCT 27	OCT 28 **CARMEN**	OCT 29 **BOHÈME**	OCT 30 **FALSTAFF**	OCT 30 **CARMEN**
OCT 31 **ABDUCTION**	NOV 2 **FALSTAFF**	NOV 3 **BOHÈME**	NOV 4 **ABDUCTION**	NOV 5 **CARMEN**	NOV 6 **ABDUCTION**	NOV 6 **BOHÈME**
NOV 7 **FALSTAFF**	NOV 9 **CARMEN**	NOV 10 **ABDUCTION**	NOV 11 **FALSTAFF**	NOV 12 **C. PARK**	NOV 13 **BOHÈME**	NOV 13 **CARMEN**
NOV 14 **ABDUCTION**	NOV 16 **C. PARK**	NOV 17 **FALSTAFF**	NOV 18 **C. PARK**	NOV 19 **FALSTAFF**	NOV 20 **CARMEN**	NOV 20 **ABDUCTION**
NOV 21 **C. PARK**						
SPRING 2000				MAR 3 **PORGY** [P]	MAR 4 **PORGY** [P]	MAR 4 **PORGY** [P]
MAR 5 **PORGY** [P]	MAR 7 6:30 **PORGY** [G]	MAR 8 **PORGY**	MAR 9 **PORGY**	MAR 10 **TOSCA**	MAR 11 **PORGY**	MAR 11 **PORGY**
MAR 12 **TOSCA**	MAR 14	MAR 15 **TOSCA**	MAR 16 **PORGY**	MAR 17 **PORGY**	MAR 18 **TOSCA**	MAR 18 **PORGY**
MAR 19 **MOTHER**	MAR 21	MAR 22	MAR 23 **MOTHER**	MAR 24 **TOSCA**	MAR 25 **PORGY**	MAR 25 **PORGY**
MAR 26 **CLEMENZA**	MAR 28 **MOTHER**	MAR 29 8:00 **TOSCA**	MAR 30 **CLEMENZA**	MAR 31 **TOSCA**	APR 1 **MOTHER**	APR 1 **CARMEN**
APR 2 **TOSCA**	APR 4 **CLEMENZA**	APR 5	APR 6 **CLEMENZA**	APR 7 **CARMEN**	APR 8 **MOTHER**	APR 8 **TOSCA**
APR 9 **CLEMENZA**	APR 11 **PLATÉE**	APR 12 **CLEMENZA**	APR 13 **CARMEN**	APR 14 **PLATÉE**	APR 15 **CARMEN**	APR 15 **CLEMENZA**
APR 16 **PLATÉE**	APR 18 **PLATÉE**	APR 19	APR 20 **PLATÉE**	APR 21 **CARMEN**	APR 22 **TOSCA**	APR 22 **PLATÉE**
APR 23 **CARMEN**						

[G] Gala [P] Preview

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Seraglio, *Ariod*
Mother of Us Al
by George Mott
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and *The Magic*
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LISA SAFFER
Dalinda in *Ariodante*
On her performance in the title role of *Partenope*: "Radiant!" –*The Star-Ledger*

ROBERTO SCALTRITI
Lord Sidney in *Viaggio*
"Dominates the stage and knows how to charm with his bearing and the color of his voice." –*Trouw*, Amsterdam

KURT STREIT
Tito Vespasiano in *Clemenza*
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ull ourt Dress

e Met is unpacking a
f-century's worth of
hteenth-century
opean duds in its new
ibit “Costume and
racter in the Age of
res” (page 176)

movies

Kevin Bacon..."The Danish Wave"...*Breathless*

Previews

Amaretto Sour

Beware of strangers bearing flasks is the lesson of this new quasi-Hitchcockian dark comedy. Owen Wilson (far right) who co-wrote both 'Rushmore' and 'Bottlerocket,' stars this time as 'The Minus Man,' *a wolf in friendly, nonconfrontational clothing who moves into a small town and eliminates acquaintances at random by spiking a flask of Amaretto (what sane person would carry such a thing?) with poison made from a ground-up tree fungus found only in the Pacific Northwest. Also starring Janeane Garofalo (right) as the Jack Daniels–swilling girl who's keen on him, the always worthwhile Mercedes Ruehl, and a show-stealing Brian Cox. Opens September10.*

New Films

The Acid House—*Trainspotting* author Irvine Welsh has adapted a collection of his short stories for the screen, resulting in this similarly disturbing drama. With a noteworthy soundtrack featuring the Verve, Chemical Brothers, et al. (1 hr. 52 mins.; NR) *Film Forum.*

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. (1 hr. 58 mins.; NR) *Art Greenwich Twin.*

All the Little Animals—The well-acted story of a young man (Christian Bale) with the mind of a boy who loves animals and is tortured by his evil stepfather until he meets a hermit (John Hurt) and makes a new life for himself. (1 hr. 52 mins.; NR)

American Pie—With three weeks to go, four friends make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) *UA Criterion; Clearview's First & 62nd St.; Sony Lincoln Square.*

The Astronaut's Wife—Charlize Theron and Johnny Depp star in this thriller about an astronaut who loses consciousness in space and is not quite the same. (1 hr. 50 mins.; R) *Loews Village; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Autumn Tale—Eric Rohmer's autumn entry in his "Tales of Four Seasons" quartet is not as diagrammatic as some of his earlier films. A best friend (Marie Riviere) fixes up a widowed vintner (Beatrice Romand) by pretending to be her in the newspaper personal ads. The resulting confusions and feints and awkwardnesses are like farce comedy presided over by a control freak. (Rainer; 7/19/99) (1 hr. 50 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Bedrooms and Hallways—A campy romantic comedy about a gay man who joins a men's group and develops a crush on an Irishman. (1 hr. 36 mins.; NR) *Cinema Village.*

Best Laid Plans—Reese Witherspoon, Allesandro Nivola, and Josh Brolin each discover the limits their own morality. (1 hr. 30 mins.; R) *Opens 9/10.*

Better Than Chocolate—The story of a young woman who falls in love with her friend and must hide her feelings from her mother, who has come to visit. (1 hr. 43 mins.; NR) *Quad Cinema; Clearview's Chelsea.*

Black Cat, White Cat—A romantic comedy wherein to square a debt, a small-time shyster arranges for his son to marry the daughter of a wealthier gangster. (2 hrs. 9 mins.; R) *Opens 9/10.*

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend—the Blair Witch—in a remote patch of Maryland woods. (1 hr. 27 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews 84th Street; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Kew Gardens Cinemas; UA Crossbay; UA Movies at Staten Island.*

★**Bowfinger**—Steve Martin and Eddie Murphy join forces at last for this comedy about a desperate movie director who gets a famous actor to star in his film without the famous actor actually knowing that he is starring in the film. Directed by Frank Oz. (1 hr. 37 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Plaza; UA Astoria; UA Crossbay II; UA Movies at Staten Island.*

Buena Vista Social Club—I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitione
(Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Ang*
ka Film Center; Lincoln Plaza Cinemas; BAM *R*
Cinemas; Kew Gardens Cinemas.

Chill Factor—Skeet Ulrich has a deadly poison t
could take out all living things if it doesn't s
frozen. Cuba Gooding Jr. has an ice-cream tru
I'm not kidding. (2 hrs.; R) *Clearview's Chel*
Loews State; Loews Orpheum 7; UA Gem
Clearview's Metro Cinema; Loews 84th Street;
Coliseum; Nova; Bay Plaza; Concourse Plaza; Wh
stone; Canarsie; Kent Triplex; Linden Boulevard
tiplex; Pavilion; Ridgewood; UA Marboro; UA Mo
at Sheepshead Bay; Centre Sunnyside; Jackson Trip
Main Street Cinemas; Plaza; UA Astoria; UA C
bay II; UA Movieworld; UA Hylan Plaza; UA M
at Staten Island.

Deep Blue Sea—A science experiment goes terr
awry when genetically altered sharks become
too smart. With Saffron Burrows, LL Cool J,
Samuel L. Jackson. (1 hr. 40 mins.; R) *Loews*
lage; UA Criterion; Loews 84th Street; Bay Pl
Concourse Plaza; Whitestone; Linden Boulevard
tiplex; Ridgewood; UA Movies at Sheepshead
Cinemart; Jackson Triplex.

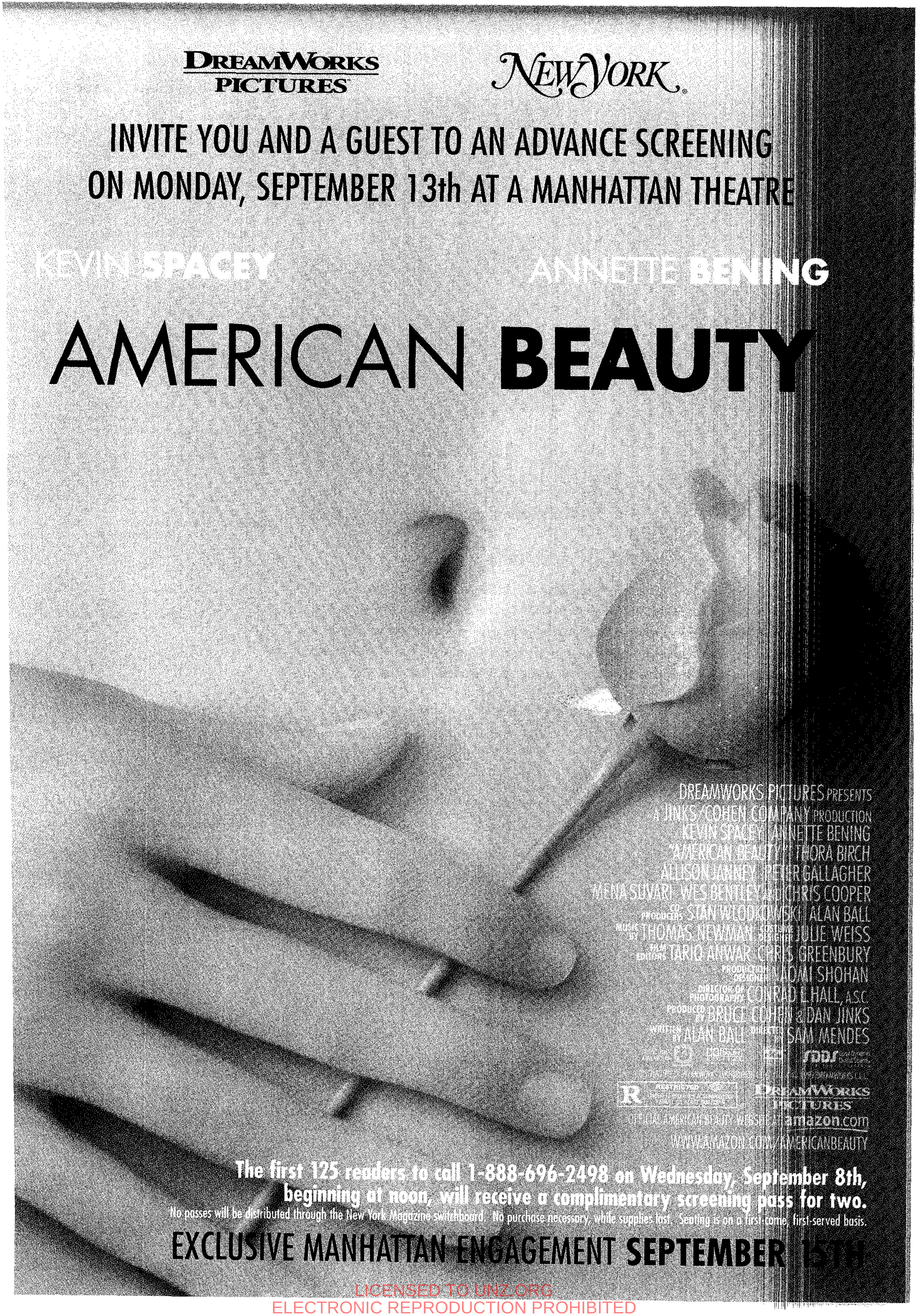
Dick—Sharp satire alternates with cloddish com
in this jape about two 15-year-old best fri
(Kirsten Dunst and Michelle Williams) who a
dentally implicate themselves in the Water
break-in shenanigans. (Rainer; 8/16/99) (1 h
mins.; PG-13) *UA Gemini.*

The Dinner Game—From the creator of *La Cage*

Ground Rules:

These brief reviews, where noted, are condensed v
sions of reviews by Peter Rainer...A ★ denotes a c
rent release that *New York* recommends, rang
from best-of-the-year picks to worthy curios to flaw
movies with one outstanding element...Reviews
followed by the theaters where the film is playing.

'Cue' cover photographs courtesy of the Metropolitan Museum o



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EXCLUSIVE MANHATTAN ENGAGEMENT **SEPTEMBER 15TH**

Festival
Great Danes

As part of "The Danish Wave '99," a two-month celebration of Denmark's contributions to the arts, the Museum of Modern Art presents the pioneering films of Benjamin Christensen (like *Witch*, 1922, pictured above), and the Film Society of Lincoln Center will screen more contemporary works like Thomas Vinterberg's *The Celebration* (1998) and Lars Von Trier's *Breaking the Waves* (1996). Begins September 9 at MOMA and September 10 at Lincoln Center. (See "Museums, Societies, Etc.")

Folles comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Paris Theatre; Kew Gardens Cinemas.*

Disco Dolls in Hot Skin—A 3-D adult film in which several silly characters run about looking for a yellow piece of paper and having sex. (About 1 hr. 30 mins.) *The Screening Room.*

A Dog of Flanders—A remake of the 1959 kids movie about a runaway boy and his shaggy dog. With Jon Voight, Cheryl Ladd, Jason Robards, Jesse James, and Richard Harris. (About 1 hr. 30 mins.; PG) *Whitestone.*

Dudley Do-Right—Brendan Fraser is the goody-goody Canadian Mountie who saves his fellow townspeople from a gold-rush swindle. With Sarah Jessica Parker. (2 hrs.; PG) *CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Clearview's Metro Cinema; Sony Lincoln Square; Whitestone; Pavilion; UA Marboro; Main Street Cinemas; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

Earth—Deepa Mehta (*Fire*) returns to India to explore a love triangle amid the turbulence of partition. In Hindi with English subtitles. (1 hr. 39 mins.; NR) *Opens 9/10.*

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 39 mins.; R) *Loews Village; Loews New York Twin; Kew Gardens Cinemas.*

Grand Illusion—(1937) A new print of Jean Renoir's World War I classic. In French with updated English subtitles. (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Head On—An Australian film about a day in the life of a young man who's torn between his homosexuality and his strict Greek upbringing. (1 hr. 40 mins.; NR) *Quad Cinema.*

An Ideal Husband—Director Oliver Parker has adapted Oscar Wilde's 1895 play with a superb cast—Rupert Everett, Jeremy Northam, Julianne Moore, Cate Blanchett, Minnie Driver, John Wood. (Rainer; 6/28/99) (1 hr. 37 mins.; PG) *Art Greenwich Twin.*

Illuminata—John Turturro's beautifully written, directed, and acted film that explores love's durability—and other follies—as experienced by a theater company in 1905 New York. With Susan Sarandon, Katherine Borowitz, Rufus Sewell, Christopher Walken, and Ben Gazzara. (About 2 hrs.; R) *Clearview's Cobble Hill.*

In Too Deep—In this convincing street-crime story, Omar Epps is a detective who goes deep undercover in order to break up a Cincinnati drug ring and bring down its leader (a smooth and impressive LL Cool J). With Nia Long and Stanley Tucci. (1 hr. 44 mins.; R) *Loews Village; CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; UA Criterion; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; UA Astoria; UA Crossbay.*

Inspector Gadget—Matthew Broderick, Joely Fisher, and Rupert Everett star in the live-action spin-off of the popular cartoon. (1 hr. 20 mins.; PG) *New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; UA Crossbay II; UA Movies at Staten Island.*

The Iron Giant—An animated film about the adventures of a boy and a 50-foot giant from outer space. (1 hr. 20 mins.; PG) *CO Coronet; Loews 84th Street; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Kew Gardens Cinemas; Main Street Cinemas; UA Movies at Staten Island.*

Life Is Beautiful—An English-dubbed version of the heart-warming, Oscar-winning film about an Italian Jew, his wife, and son who are taken to a concentration camp at the end of World War II. (1 hr. 54 mins.; PG-13) *Sony Lincoln Square.*

Love Stinks—French Stewart is a comedy writer who falls for Bridgette Wilson and then can't get
rid of her. With Tyra Banks and Bill Bellamy. (1 h
33 mins.; R) Opens 9/10.

Lucie Aubrac—The story of a heroic activist in tl
French Resistance who must free her husbar
from the Nazis. Written and directed by Clau
Berri. In French with English subtitles. (1 hr.
mins.; R) Opens 9/10.

★**Marcello Mastroianni: I Remember**—The great Ma
troianni reminisces about his life and work in A
na Maria Tató's award-winning film. (3 hrs.
mins.; NR) *Lincoln Plaza Cinemas.*

The Matrix—Keanu Reeves investigates an alterna
reality. (2 hrs. 15 mins.; R) *CO Worldwide Cinem*

Mickey Blue Eyes—Hugh Grant plays a New York
auctioneer who discovers that his fiancée (Jean
Tripplehorn) is a Mafia princess in this wispy, o
casionally funny mob spoof. (Rainer; 8/23/99)
hr. 42 mins.; PG-13) *CC Village East; Clearvie*
Chelsea; Loews Astor Plaza; Loews Orpheum 7;
Gemini; Sony Lincoln Square; Bay Plaza; Whitesto
Clearview's Cobble Hill; Pavilion; UA Movies
Sheepshead Bay; Centre Sunnyside; Main Street C
emas; UA Movieworld; UA Hylan Plaza; UA Mo
at Staten Island.

The Minus Man—Owen Wilson poisons people. W
Janeane Garofalo, Mercedes Rheul and a wond
ful performance by Brian Cox. (1 hr. 52 mins.;
Opens 9/10.

Muppets From Space—In a search for Gonzo's ro
Jim Henson's fuzzy friends are off on anot
madcap adventure. Starring Miss Piggy, Kern
and Fozzie Bear. (1 hr. 30 mins.; G) *Kew Gard*
Cinemas; Main Street Cinemas.

The Muse—Albert Brooks can be one of the fun
est and sharpest comics on the planet, but his n
movie is the latest in a line of personal proj
soggy with good intentions. Send in the clow
(Rainer; 9/6/99) (1 hr. 37 mins.; PG-13) *Lo*
Village; Loews 19th St. East; Guild 50th Street; Lo
72nd St. East; UA East; Clearview's Olympia; S
Lincoln Square; Pavilion; Main Street Cinemas;
Movieworld; UA Movies at Staten Island.

My Life So Far—Mary Elizabeth Mastrantonio, M
colm McDowell, and Colin Firth star in this c
ing-of-ager about a boy growing up in Scot
during the twenties. (1 hr. 41 mins.; PG) *Cl*
view's First & 62nd St..

Mystery Men—A band of oddball superheroes. W
Ben Stiller, Janeane Garofalo, William H. M
and Paul Reubens. (About 1 hr. 30 mins.; PG-
Centre Sunnyside.

★**On the Ropes**—An extraordinary documen
about young boxers and their trainer at the B
Stuy Boxing Center in Brooklyn. (Rai
8/23/99) (1 hr. 34 mins.; NR) *The Scree*
Room; BAM Rose Cinemas.

Outside Providence—Tim Dunphy (Shawn Hat
escapes the boonies of Rhode Island and his f
mouthed dad (Alec Baldwin) when he's shi
off to boarding school and meets a pretty
(Amy Smart). (1 hr. 35 mins.; R) *CC Village*
CC Murray Hill Cinemas; Loews 19th St. East;
Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Sq
Clearview's Cobble Hill; Pavilion; UA Movi
Sheepshead Bay; Main Street Cinemas; UA As
UA Crossbay II; UA Movies at Bayside; UA H
Plaza; UA Movies at Staten Island.

Perfect Blue—An animated psychological th
about a teen idol who is being stalked by a
derer. Directed by Satoshi Kon. (1 hr. 20 mins
Cinema Village.

The Red Violin—An epic about the passion
tragedy that surround an instrument as it t
through three centuries. With Carlo Cecchi,
ta Scacchi, and Samuel L. Jackson. Directe
François Girard. (2 hrs. 10 mins.; NR) *Clear*
59th Street East; Clearview's 62nd and Broa
BAM Rose Cinemas; Kew Gardens Cinemas;
Movies at Bayside.

★**Run Lola Run**—Lola's boyfriend, Manni (M
Bleibtreu), a low-level courier for a crime
accidentally loses his cash delivery and has tw
minutes to replace it or he's kaput. (Ra
6/28/99) (1 hr. 21 mins.; R) *CC Angelika*
Center; Clearview's First & 62nd St.; Clearview'
and 86th St.; Lincoln Plaza Cinemas.

Runaway Bride—Julia Roberts and Richard
reteam for the first time in a decade, and the
is over. (Rainer; 8/9/99) (1 hr. 51 mins.; P

Photograph courtesy of the Museum of Mode

Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.

he Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark case of ESP, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay; UA Hylan Plaza; UA Movies at Staten Island.*

ıe Source—Chuck Workman brings together an astonishing array of clips from the past 50 years of counterculturedom and then Mixmasters them into a hailstorm of fragments. Everything is so lickety-split that nothing sinks in. What's the point of a movie about the Beats if it doesn't get you high? (Rainer; 9/6/99) (1 hr. 28 mins.; NR) *Film Forum.*

ar Wars Episode I: The Phantom Menace—Ninety-five percent of this film was created in the computer; only about 200 shots were not altered digitally. The actors in it—including Liam Neeson as
ı Jedi warrior, Ewan McGregor as young Obi-
Wan Kenobi, and Natalie Portman as Queen Ami-
dala of the endangered planet Naboo—are up-
staged to a fare-thee-well. (Rainer; 5/24/99) (2
ırs.; PG-13) *Clearview's Ziegfeld.*

ff Upper Lips—A half-baked parody of Merchant
vory's much-lauded literary adaptation dramas
tarring popular Brits Prunella Scales, Georgina
Cates, Samuel West, and Robert Portal. (1 hr. 26
nins.; NR) *CC Village East; Clearview's First &*
52nd St.

gmata—After a supernatural experience, a hair-
lresser (Patricia Arquette) starts to find the mark-
ngs of the crucifixion all over her body. Gabriel
Byrne is a priest who goes to exorcise whatever it
; that has possessed this otherwise lovely person.
1 hr. 42 mins.; R) *Opens 9/10.*

of Echoes—Kevin Bacon is a telephone-man
vho is haunted by visions of a dead teenage girl
fter being hypnotized at a party. With Kathryn
rbe and an adorable Zachary David Cope. (1 hr.
9 mins.; R) *Opens 9/10.*

With Mussolini—Franco Zeffirelli directed this
ıovie based on his memoirs of growing up in
lorence in the wake of World War II. (Rainer;
/24/99) (About 2 hrs.; R) *Kew Gardens Cinemas.*

ching Mrs. Tingle—Katie Holmes, Helen Mirren,
ıd Jeffrey Tambor in another high-school hor-
ɔr-comedy from Kevin Williamson. (1 hr. 45
ıins.; PG-13) *Clearview's Chelsea; New Coliseum;*
'hitestone; Linden Boulevard Multiplex; Pavilion; UA
larboro; Centre Sunnyside; UA Crossbay; UA Movies
Bayside.

13th Warrior—In this *Beowulf*-inspired action-
riller, Antonio Banderas is an Arab who has
ined a band of Vikings to slaughter the flesh-
ting Wendol. With Omar Sharif. (1 hr. 54 mins.;
) *CC Murray Hill Cinemas; Clearview's Chelsea*
'est; CC Sutton; Loews State; Loews Orpheum 7;
ɔews 84th Street; Nova; Bay Plaza; Concourse Plaza;
'hitestone; Canarsie; Kent Triplex; Linden Boulevard
ultiplex; Pavilion; Ridgewood; UA Marboro; Centre
nnyside; Cinemart; UA Crossbay II; UA Movieworld;
4 Hylan Plaza; UA Movies at Staten Island.

Thomas Crown Affair—This remake of the 1968
mantic caper starring Steve McQueen and Faye
ınaway has been revamped and updated and
w stars Pierce Brosnan and Rene Russo. (Rain-
8/16/99) (2 hrs. 10 mins.; R) *Clearview's*
ıelsea West; UA Criterion; Clearview's Beekman;
earview's Park and 86th St.; Sony Lincoln Square;
earview's Cobble Hill; Linden Boulevard Multiplex;
4 Movies at Sheepshead Bay; UA Movieworld; UA
ɔvies at Staten Island.

Who Love Me Can Take the Train—Several dis-
ught relatives and friends ride the train to the
ıeral of a loved one. In French with English
ɔtitles. (2 hrs.; NR) *Cinema Village.*

—Cristian Campbell, Tori Spelling, and John Paul
oc star in a film about a young gay man with as-
ıtions of writing musical theater. (1 hr. 30 mins.;
Clearview's Chelsea; Clearview's First & 62nd St.;
Clearview's Metro Cinema; BAM *Rose Cinemas.*

Twin Falls Idaho—A lugubrious high-art chamber piece about conjoined twin brothers and the hooker who befriends them. (Rainer; 8/9/99) (1 hr. 40 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Universal Soldier: The Return—When the computer controlling the Universal Soldier army short circuits, Jean-Claude Van Damme must take them down . . . all by himself. (1 hr. 29 mins.; R) *UA Criterion; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Staten Island.*

The Very Thought of You—A clever and sappy romantic comedy about three young English chums that all go mad for the same girl. (1 hr. 28 mins.; PG-13) *CC Angelika Film Center; CC Crown Gotham.*

Welcome Back, Mr. McDonald—A Japanese screwball comedy about the mixed-up performance of a dramatic radio play. (1 hr. 43 mins.; NR) *Film Forum. Opens 9/8.*

West Beirut—Two 12-year-old boys play amid the despair, flirting with girls and shooting Super-8 films in the streets of Beirut at the outbreak of the Civil War in 1975. In Lebanese with English subtitles. (1 hr. 45 mins.; NR) *CC Village East; CC Eastside Playhouse.*

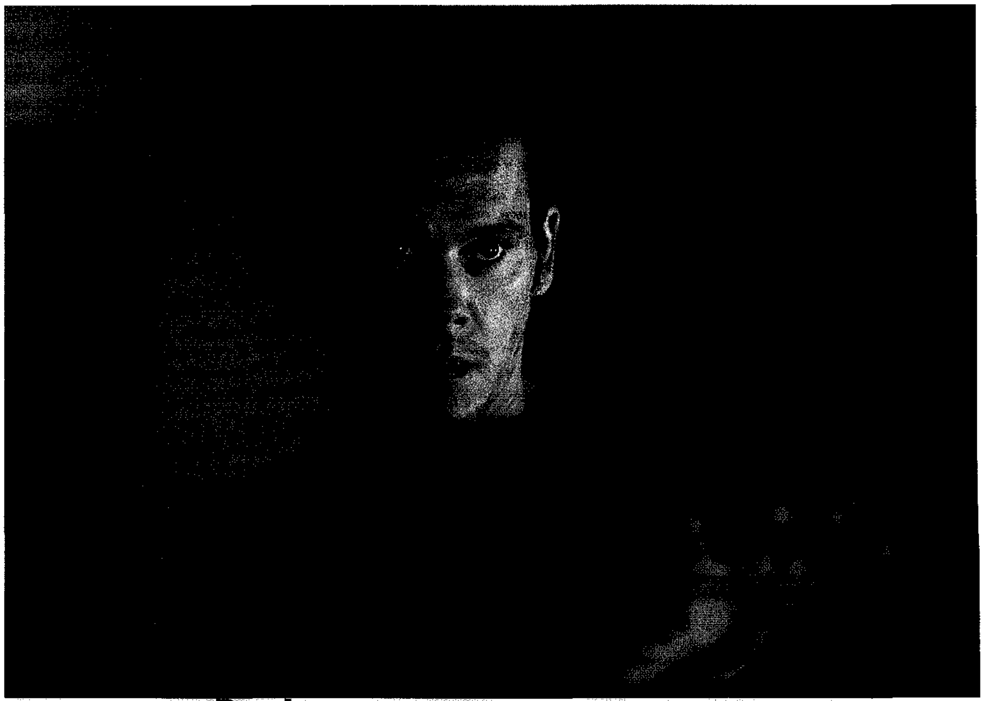
The Wood—In the uncertain hours before Roland's (Taye Diggs) wedding, he strolls down memory lane. (1 hr. 30 mins.; R) *Linden Boulevard Multiplex.*

The Wounds—A film about two Yugoslavian teenagers who are more interested in girls and small-time burglaries than the country crumbling around them. Directed by Srdjan Dragojevic. In Serbian with English subtitles. (1 hr. 43 mins.; NR) *Cinema Village.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. at W.



graph by Michael Weinstein/Artisan Entertainment.

Previews

Mixed Degrees of Kevin Bacon

In his new paranormal thriller, *Stir of Echoes,* there might be a glint of that pug-nosed, wise-assed, crew-cut intensity that everybody's sister had pinned up on her wall, but sitting there tan and lean on a sofa in the Regency Hotel on a Saturday morning in August—his hair sunny brown and just above his shoulders—Kevin Bacon is all grown-up. Which is not to say that he's abandoned his youthful ambitions. "I love being an actor," he says when we start to talk of his band, the Bacon Brothers, whose second CD was recently released. "I'll always make movies, but the band's definitely becoming less of a hobby and more of a second career." His musical dabblings inspired director David Koepp to alter the script for *Echoes* just before shooting, making his character a telephone man–musician whose rock-star dreams are deferred when he has to give up gigs to work the night shift. The fact that he's then beset with visions of a dead teenage girl is, of course, based on the book by Richard Matheson and not on any of Bacon's prior or present experiences. Bacon has never been hypnotized or encountered anything remotely supernatural. But he can relate. "I felt like if you took out the ghost, and you took out the the digging, and the obsession, that there would still be something interesting to play," he explains about his deeper connection to the role. "People have a hard time believing this, but I relate very strongly to the idea that the guy is at a crossroads in his life and is feeling like he's said good-bye to this rock'n'roll lifestyle with the tattoos, you know, and he's just becoming ordinary, you know, becoming his father." Opens September 10. BRETT KELLY

12th St. (212-929-3350) *After Life; An Ideal Husband; All The Little Animals.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *The Blair Witch Project; Buena Vista Social Club; Run Lola Run; Twin Falls Idaho; The Very Thought of You.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Dudley Do-Right; Mickey Blue Eyes; Outside Providence; The Sixth Sense; Stiff Upper Lips; West Beirut.*

Cinema Village—22 E. 12th St. (212-924-3363) *Bedrooms and Hallways; Perfect Blue; The Wounds; Those Who Love Me Can Take the Train.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St.(777-FILM#603) *The Thomas Crown Affair; Trick.*

Film Forum—209 W. Houston St. (212-727-8110) *The Acid House; The Source; Welcome Back, Mr. McDonald.* (See also"Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St.(212-50-LOEWS#952) *The Astronaut's Wife; Bowfinger; Deep Blue Sea; Eyes Wide Shut; In Too Deep; The Muse; South Park: Bigger, Longer & Uncut.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Autumn Tale; Better Than Chocolate; Grand Illusion; Head On.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Disco Dolls in Hot Skin; On the Ropes.* (See also"Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *American Pie; Chill Factor; A Dog of Flanders; Illuminata; The Iron Giant; Life Is Beautiful; Mystery Men; Runaway Bride; Star Wars Episode I: The Phantom Menace; The 13th Warrior; The Thomas Crown Affair.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Bowfinger; In Too Deep; Outside Providence; The 13th Warrior.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Better Than Chocolate; The Blair Witch Project; Chill Factor; Dudley Do-Right; In Too Deep; Mickey Blue Eyes; Teaching Mrs. Tingle; Trick.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *The 13th Warrior; The Thomas Crown Affair.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *The Astronaut's Wife; Bowfinger; The Muse; Outside Providence; The Sixth Sense.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *American Pie; The Astronaut's Wife; The Blair Witch Project; Chill Factor; A Dog of Flanders; Dudley Do-Right; Eyes Wide Shut; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Thomas Crown Affair; Universal Soldier: The Return.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *The Astronaut's Wife; Outside Providence; The Sixth Sense.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Very Thought of You.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *West Beirut.*

CC Sutton—205 E. 57th St. (212-759-1411) *The 13th Warrior; In Too Deep.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Red Violin.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Bowfinger; The Iron Giant.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Austin Powers: The Spy Who Shagged Me; Big Daddy; The Haunting; The Matrix; Tarzan; Wild Wild West.*

Guild 50th Street—33 W. 50th St. (212-757-2406) *The Muse.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Mickey Blue Eyes.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *The Blair Witch Project; Bowfinger; Chill Factor; The 13th Warrior.*

Paris Theatre—4 W. 58th St. (212-688-3800) *The Dinner Game.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *The Astronaut's Wife; American Pie; Deep Blue Sea; In Too Deep; Outside Providence; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *The Blair Witch Project; In Too Deep; Outside Providence; The Sixth Sense.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Thomas Crown Affair.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *American Pie; The Blair Witch Project; Dudley Do-Right; My Life So Far; Run Lola Run; Stiff Upper Lips; Trick.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Dudley Do-Right; Run Lola Run; The Thomas Crown Affair.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *The Muse.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Eyes Wide Shut; Runaway Bride.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *The Astronaut's Wife; Bowfing Chill Factor; Mickey Blue Eyes; Runaway Bride; T 13th Warrior.*

UA East—1629 First Ave., at 85th St. (212-249-510 *The Muse.*

UA Gemini—1210 Second Ave., at 64th St. (212-83 1670) *Chill Factor; Dick; Mickey Blue Eyes.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, 62nd St. (777-FILM#864) *The Red Violin.*

Clearview's Metro Cinema—2626 Broadway, bet. 9 and 100th Sts. (777-FILM#609) *Chill Factor; D ley Do-Right; Trick.*

Clearview's Olympia—2770 Broadway, bet. 106th a 107th Sts. (777-FILM#613) *Bowfinger; The Mus*

CO Regency—1987 Broadway, bet. 67th and 68th (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Bro way bet. 62nd and 63rd Sts. (212-757-2280) *tumn Tale; Buena Vista Social Club; Grand Illusi Marcello Mastroianni: I Remember; Run Lola R Twin Falls Idaho.*

Loews 84th Street—2310 Broadway, at 84th St.(LOEWS#701) *The Blair Witch Project; Chill Fac Deep Blue Sea; In Too Deep; The Iron Giant; The 1 Warrior.*

New Coliseum—701 W. 181st St. (212-740-15 *Chill Factor; Inspector Gadget; Teaching Mrs. Tin Universal Soldier: The Return.*

Nova—3589 Broadway, bet. 147th and 14 Sts.(212-862-5728) *Chill Factor; In Too Deep; 13th Warrior.*

Sony Lincoln Square—1998 Broadway, at 68th St.(LOEWS#638) *American Pie; The Astronaut's W Bowfinger; Dudley Do-Right; Life Is Beautiful; M ey Blue Eyes; The Muse; Outside Providence; R away Bride; The Sixth Sense; The Thomas Crown fair.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay P Mall (777-FILM#833) *The Astronaut's Wife; Blair Witch Project; Bowfinger; Chill Factor; Deep Sea; In Too Deep; Inspector Gadget; Mickey Blue E Runaway Bride; The Sixth Sense; The 13th War Universal Soldier: The Return.*

Concourse Plaza—214 E. 161th St. (718-588-8 *Bowfinger; Chill Factor; Deep Blue Sea; In Too D Inspector Gadget; The Iron Giant; The Sixth S The 13th Warrior; Universal Soldier: The Return.*

Whitestone—2505 Bruckner Blvd., at Hutchi

Previews
Parting Ways

Set during India's partition era in 1947, 'Earth,' by director-screenwriter Deepa Mehta (who, appropriately, also directed 'Fire'), is a devastating film about a wealthy Parsi girl who witnesses the destruction of both her country—torn between the Muslims and the Hindus—and her beloved Hindu nanny (Nandita Das, pictured right)—torn between two men, both Muslim. Opens September 10.

Photograph courtesy of Zeitgeist Filr

River Pkwy. (718-409-9037) *A Dog of Flanders; The Astronaut's Wife; The Blair Witch Project; Bowfinger; Chill Factor; Deep Blue Sea; Dudley Do-Right; In Too Deep; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior; Universal Soldier: The Return.*

Brooklyn

AM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Buena Vista Social Club; On the Ropes; The Red Violin; Trick.* (See also "Museums, Societies, Etc.")

rooklyn Heights—70 Henry St. (718-596-7070) *The Blair Witch Project; Eyes Wide Shut; The Muse.*

anarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Chill Factor; In Too Deep; The 13th Warrior.*

learview's Cobble Hill—265 Court St. (718-596-9113) *Illuminata; Mickey Blue Eyes; Outside Providence; The Sixth Sense; The Thomas Crown Affair.*

O Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

O Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

O Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

O Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

O Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

ent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Chill Factor; In Too Deep; The 13th Warrior.*

nden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Astronaut's Wife; The Blair Witch Project; Bowfinger; Chill Factor; Deep Blue Sea; In Too Deep; Inspector Gadget; The Iron Giant; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior; The Thomas Crown Affair; Universal Soldier: The Return; The Wood.*

vilion—188 Prospect Park West (718-369-0838) *Chill Factor; Dudley Do-Right; The Iron Giant; Mickey Blue Eyes; The Muse; Outside Providence; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior.*

lgewood—55-27 Myrtle Ave., at Putnam Ave. 718-821-5993) *Bowfinger; Chill Factor; Deep Blue Sea; The 13th Warrior.*

Marboro—6817 Bay Pkwy., at 69th St. (718-232-000) *Bowfinger; Chill Factor; Dudley Do-Right; Teaching Mrs. Tingle; The 13th Warrior.*

Movies at Sheepshead Bay—3907 Shore Pkwy, off xit 9 at Belt Pkwy. (718-615-1700) *The Astronaut's Wife; Bowfinger; Chill Factor; Deep Blue Sea; Mickey Blue Eyes; Outside Providence; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.*

Queens

tre Sunnyside—42-17 Queens Blvd. (718-361-869) *The Astronaut's Wife; Chill Factor; Mickey Blue Eyes; Mystery Men; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior.*

mart—106-03 Metropolitan Ave., at 72nd Rd., orest Hills (718-261-2244) *The Astronaut's Wife; eep Blue Sea; Inspector Gadget; The Sixth Sense; The 3th Warrior.*

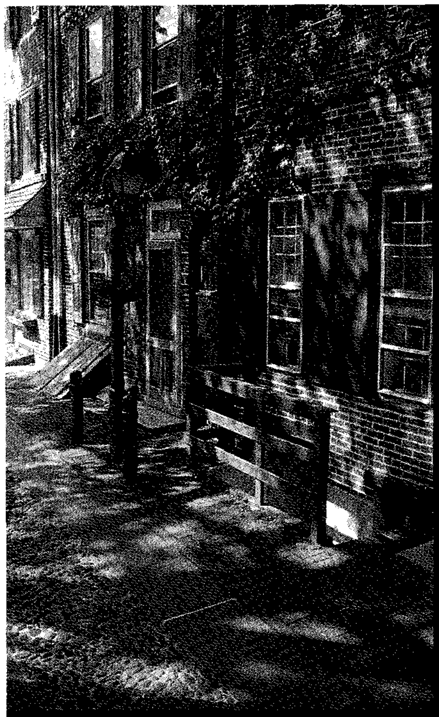
Cinema City—183-15 Horace Harding Expy., at 33rd St., Fresh Meadows (777-FILM#592) *Call eater for showtimes.*

resh Meadows—Eastbound Service Rd. at 190th . (777-FILM#619) *Call theater for showtimes.*

ge Point Multiplex—28-55 Ulmer St., Whitestone 18-886-4900) *American Pie; The Astronaut's ife; The Blair Witch Project; Bowfinger; Chill Factor; eep Blue Sea; Inspector Gadget; The Iron Giant; ickey Blue Eyes; Outside Providence; Runaway ide; The Sixth Sense; Teaching Mrs. Tingle; The 13th arrior; The Thomas Crown Affair; Universal Soldier: e Return.*

son Triplex—82nd St. at Roosevelt Ave. (718-8-6777) *The Astronaut's Wife; Chill Factor; Deep ue Sea.*

Gardens Cinemas—81-05 Lefferts Blvd., Queens 18-441-9835) *The Blair Witch Project; Buena Vista*



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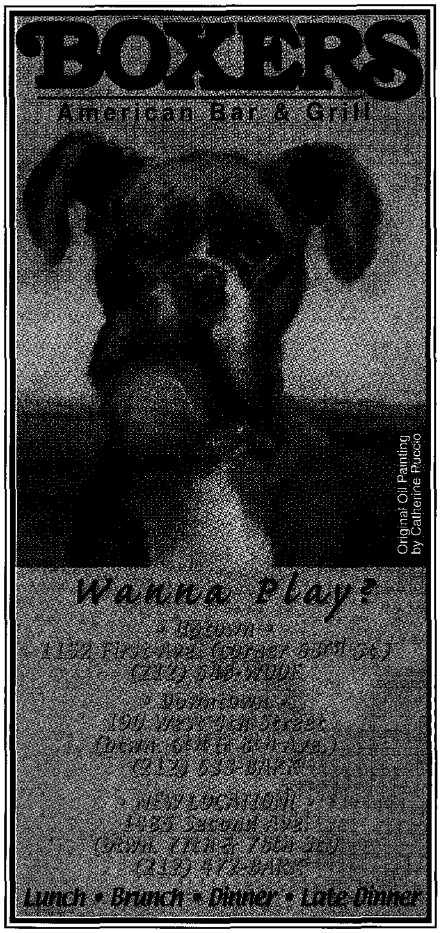

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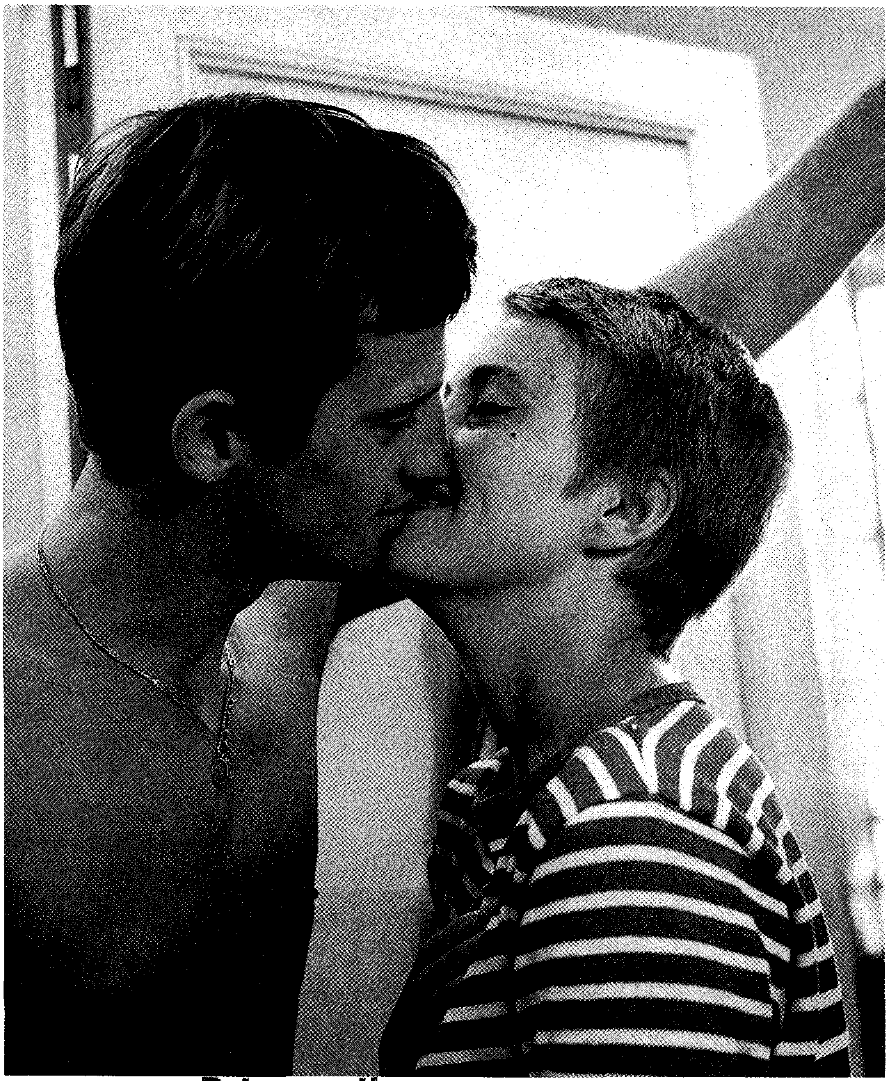


Retrospective

Waiting for Godard

This weekend, "Godard at the YWCA" begins with two screenings of *Breathless* (*A Bout de Souffle,* 1959) starring Jean-Paul Belmondo and Jean Seberg (pictured above) at 4 P.M. Preceding the Saturday matinee on September 11, novelist and critic Susan Sontag will give a lecture on the great filmmaker. The series continues through December with twelve more films, including *Band of Outsiders* (1964) and *The Little Soldier* (1960). (See "Museums, Societies, Etc." for details.)

Social Club; The Dinner Game; Eyes Wide Shut; The Iron Giant; Muppets From Space; The Red Violin; Tea With Mussolini.

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Astronaut's Wife; Chill Factor; Dudley Do-Right; The Iron Giant; Mickey Blue Eyes; Muppets From Space; The Muse; Outside Providence; Runaway Bride; The Sixth Sense.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Bowfinger; The Red Violin; Run Lola Run; Twin Falls Idaho.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Bowfinger; Chill Factor.*

Sony Bay Terrace—211-01 26th Ave. at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Bowfinger; Chill Factor; In Too Deep; Outside Providence; Runaway Bride; The Sixth Sense; Universal Soldier: The Return.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Chill Factor; The Muse.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *The Blair Witch Project; In Too Deep; The Sixth Sense; Teaching Mrs. Tingle.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Astronaut's Wife; Bowfinger; Chill Factor; Inspector Gadget; Outside Providence; Runaway Bride; The 13th Warrior; Universal Soldier: The Return.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-261-8572) *A Dog of Flanders; American Pie; Bowfinger; Dudley Do-Right; Life Is Beautiful; Mickey Blue Eyes; Mystery Men; Outside Providence; The Thomas Crown Affair; Universal Soldier: The Return.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Dudley Do-Right; Outside Providence; The Red Violin; Runaway Bride; Teaching Mrs. Tingle.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *The Astronaut's Wife; Chi Factor; Dudley Do-Right; Mickey Blue Eyes; Th Muse; The 13th Warrior; The Thomas Crown Affair.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., El ingville (718-317-8300) *The Blair Witch Projec Bowfinger; Chill Factor; Dudley Do-Right; Mickey Bl Eyes; The Muse; Outside Providence; Runaway Brid The Sixth Sense; Teaching Mrs. Tingle; The 13th Warri*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., Ne Dorp (718-351-0805) *Chill Factor; Mickey Bl Eyes; Outside Providence; The Sixth Sense; The 13 Warrior.*

UA Movies at Staten Island—141 E. Service Rd., Victory Blvd., Travis (718-983-9600) *The Ast naut's Wife; The Blair Witch Project; Bowfinger; Ch Factor; Dudley Do-Right; Inspector Gadget; The Ir Giant; Mickey Blue Eyes; The Muse; Outside Pro dence; Runaway Bride; The Sixth Sense; The 13 Warrior; The Thomas Crown Affair; Universal Soldi The Return.*

Museums, Societies, Etc.

American Museum of the Moving Image—9/11–9/ "The Films of Blake Edwards." 9/11: *Breakfast Tiffany's* (1961); *Experiment in Terror* (1962). 9/ *Days of Wine and Roses* (1962); *The Pink Pant* (1964). 36-01 35th Ave., Astoria, Queens (71 784-0077). Tickets, $4.50–$8.50. Members a children under 4, free.

BAM Rose Cinemas—9/7–9/8: *Flamenco* (1997). 9 *Mr. Hulot's Holiday* (1953). 9/10–9/11: *Kiss Deadly* (1955). 9/12: *Sullivan's Travels* (1941). 9/ *Caravaggio* (1986). 30 Lafayette Avenue, Brookl (718-623-2770).

Film Forum—Through 9/14: "The Joy of Pre-Co Sex, Booze & Red Hot Jazz." 9/7: *Personal M* (1931); *The Worst Woman in Paris?* (1933). 9 *Careless Lady* (1932); *Dancers in the Dark* (19 9/9: *Cocktail Hour* (1933); *Hot Saturday* (19 9/10–9/11: *Employees Entrance* (1933); *Skyscr Souls* (1932). 9/12: "Another Night at the Pala "Cartoons Before the Code." 9/13: *Posse* (1931); *Common Clay* (1930). 209 W. Houston (212-727-8110); $8.50.

Film Society of Lincoln Center—(The Walter Re Theater) Through 9/8: "Latin Beat!" 9/7: *Tra lantic* (Uruguay, 1997); *The Perfumed Ball* (Br 1997) 9/8: *A Coup at Daybreak* (Venezuela, 19 9/10–9/19: "Heart of Light: The Danish Wav Cinema." 9/10: *Bleeder* (1999); *The Magnetist's Winter* (1999). 9/11: *Bleeder* (1999); *Breaking Waves* (1996). 9/12: *Breaking the Waves* (1996); *bara* (1997). 9/13: *Pizza King* (1999); *The Who Would Live Forever* (1999). "Movies for Ki 9/11–9/12: *Hoppity Goes to Town* (1941). 65 65th St., plaza level (212-875-5600); reg screenings $8.50–$15; "Movies for Kids" $3.

Museum of Modern Art—Through 9/14: "To H and Have Not" series. 9/9–9/26: "Ben Ch tensen: An International Dane." 9/9: *Blind Ju* (1915). 9/10: *His Wife, The Unknown* (1923); *S Orders* (1913). 9/11: *The Devil's Circus* (19 *Mockery* (1927). 9/12: *Children of Divorce* (19 *The Child* (1940). 9/13: *Witch* (1922). 11 W. St. (708-9400); free with $9.50 admission.

The Screening Room—Sunday brunch: *Breakfa Tiffany's* (1961). Call theater for info. 54 Varic (212-334-2100); $8 ($5 for Sunday brunch patr

Sony IMAX—"Best of IMAX: A Giant Screen Festival." Through 9/23: *The Old Man and the Wings of Courage; Across the Sea of Time; Encoun the 3rd Dimension; T-Rex; Into the Deep; Ima Grand Canyon; Shinsyu Symphony; Super Spee Africa: The Serengeti; Mysteries of Egypt; Ext* Sony Lincoln Square Theater, Broadway at St. (212-336-5000).

YWCA Cine-Club—9/11–9/12: *Breathless* (1959). Lexington Ave., at 53rd St. (735-9717); $6 m bers, $7 nonmembers.

Photograph courtesy of Pho

theater

Whoa-Jack!...Exact Center of the Universe

Broadway

Previews and Openings

ic Proportions—Attention, Kristin Chenoweth fans! The boop-a-doop cutie, whose admirers have been neurotically divided between 6-year-old girls and 28-year-old men ever since her Tony-adorable performance as Sally in *You're a Good Man, Charlie Brown,* now gets her own vehicle in this comedy about old-time Hollywood filmmaking by Larry Coen and *Friends* co-creator David Crane. The very busy Jerry Zaks directs. $45–$65. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. Previews begin 9/7 for a 9/30 opening. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

e Scarlet Pimpernel—Frank Wildhorn's celebration of romance, fabric, and the guillotine returns, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her moving performance as Lucille Frank in *Parade,* takes over he female lead. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Reopens 9/10. *Neil Simon Thetre, 250 W. 52nd. St. (212-307-4100).*

Now Playing

ie Get Your Gun—Bernadette Peters plays the sharp-ongued, sharpshootin' gal from Cincinnati who clipses her lover, Frank Butler (played by Tom Vopat), in Buffalo Bill's traveling Wild West Show. rving Berlin did the lyrics and score; Peter Stone pdated the book. $35–$75. Tues.–Sat. at 8, Wed. nd Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broad-ay, bet. 45th and 46th Sts. (212-307-4100).*

aret—The Roundabout is to be roundly applaud-d for re-creating Sam Mendes's 1993 London pro-uction. Aided by Rob Marshall as co-director and horeographer, Mendes confirms his directorial rep-tation with the nightclub scenes. Joe Masteroff's furbished book emphasizes the squalor of 1930 erlin nightlife and the bisexuality of Clifford, the riter hero. The supporting cast delivers staunchly. hortcomings notwithstanding, this revival has nough to satisfy all but the most fastidious. (Simon: 30/98.) Now starring Susan Egan and Michael all. $25–$85. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th (212-239-6200).*

—Now and for the foreseeable future. By An-ew Lloyd Webber, of course, with an assist from S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 d 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: /7/82. *Winter Garden Theater, 1634 Broadway, at th St. (212-239-6200). 2 hrs. 30 mins.*

go—It was a gamble to transfer the Encores! pro-ction of this musical to Broadway, but since it's out women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

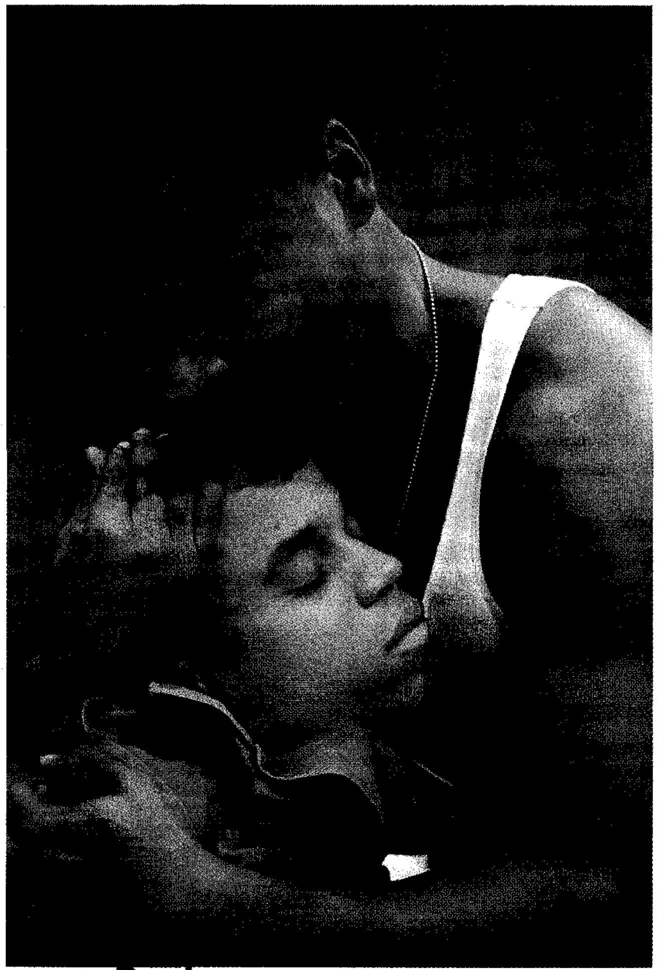
Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose aesthetic came roaring back with the revival of *Chicago.* $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation

Ground Rules:

ept where noted, Broadway shows begin at 8 and dark Monday. Wallet-watchers should keep in mind TKTS booths, where discount tickets are available that day's performance only) to many Broadway Off Broadway shows. TKTS booths are at Broadway 47th St. and 2 World Trade Center, mezzanine lev-call 212-768-1818 for more info. Involved in a pro-tion and want to submit details for a possible list-Call 212-508-0740.



Previews
Basic Instincts

After a successful run at the Tribeca Playhouse, 'Whoa-Jack!,' Jeff Cohen's update of Georg Büchner's 'Woyzeck,' has been reworked yet again and reopens on September 12 at Aaron Davis Hall. This fierce tale, scored with blues and jazz standards and set on an Alabama Army base in 1960, pits Private Jackson (Michael Ealy, pictured, top) against white brass, an unfaithful wife, and doctors who might have interned at Tuskegee. For tickets ($12) and more information, call 212-650-7148 or 212-307-7171.

graph by Joel Rubin.

and ending with sets from the bars of Chicago. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kat and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa, during the fifties. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, is now one of Broadway's longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-ti
jazz musicians who hired out as supplementa
players to various bands, and about their wome
It is narrated by Clifford, the son of Gene, a trur
pet player, and Terry, a sweet thing turned bitter.
the play moves from 1985 to 1953 and back,
hear about his parents' courtship, his birth, and t
parents' growing estrangement as he grows up.
things move near-imperceptibly from comedy
drama, we relish the jive, the jokes, the frustratic
enacted by seven actors in a production neatly ti
together by Michael Mayer's apt direction. (S
mon: 3/23/98.) Andrew McCarthy now sta
$25–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Go
en Theatre, 252 W. 45th St. (212-239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—Th
say the neon lights are bright on Broadway, a
when this show—drawn from the songbook Je
Leiber and Mike Stoller wrote to accompany
American baby-boomer childhood experience
breezes into New York City, people gonna scr
and bow. A tip, tip, tip, young blood: Buy yourse
ticket, sit down in the very first row. Tues.–Sat. a
Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virg
Theatre, 245 W. 52nd St. (212-239-6200)?* Uh-hu

Voices in the Dark—A spine-tingler about a popu
radio therapist who receives menacing phone c
while vacationing in the Adirondacks. Starring
twice-Tony'd Judith Ivey; written by Jo
Pielmeier, author of *Agnes of God*. $35–$
Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *L
gacre Theatre, 220 W. 48th St. (212-239-6200).*

The Weir—A brew of ghost stories and ale from I
land's baby-blue eminence Conor McPhers
who turned 27 this year. $60. Mon.–Sat. at 8, W
and Sat. at 2. *Walter Kerr Theatre, 219 W. 48th
(212-239-6200).*

Off Broadway

Previews and Openings

Contact—A new dance-theater work by Susan S
man (the inspired choreographer behind *Craz
You* and *Showboat*) and John Weidman. Watch
the twinkly toes of Karen Ziemba. $60. Tues.–
at 8, Wed. and Sat. at 2, Sun. at 3. Previews be
9/7 for a 10/7 opening. *Lincoln Center's Mitz
Newhouse Theater, 150 W. 65th St. (212-239-62*

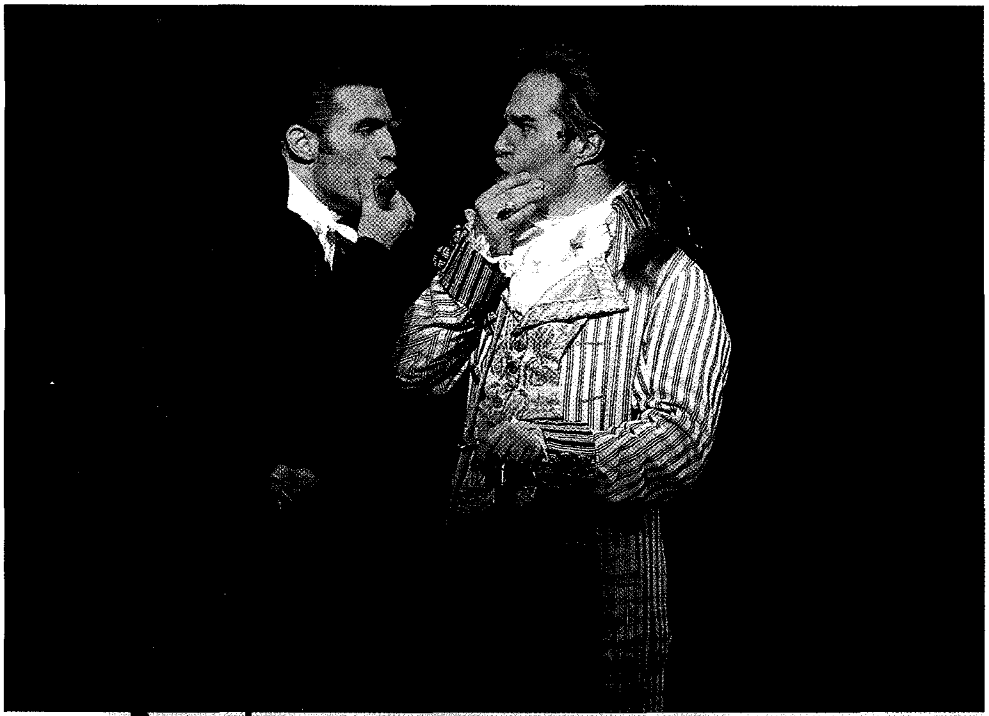
The Exact Center of the Universe—A delightful,
fashioned, well-made play by Joan Vail Thorn
concerns one of those prim yet feisty southern
trons, Vada Love Powell, and her middle-aged
Apple, whom she just about turned into a sissy,
til he meets two extraordinary young women.
der John Tillinger's sympathetic direction, C
tickles with its juicy dialogue and zesty charac
As Vada, Frances Sternhagen is good enough to
(Simon: 4/19/99.) $17.50–$47.50. Tues.–Sat.
Wed. and Sat. at 2, and Sun. at 3. Reopens
Century Theatre, 111 E. 15th St. (212-239-620

Give Me Your Answer, Do!—A new play from B
Friel about the rivalry between two sibling w
ers—one with success and no self-respect,
other with self-respect and no success.
bonuses include Joel Grey and Lois Smith.
Tues.–Sat. at 7:30. Wed., Sat., and Sun. at 2
Previews begin 9/10 for a 10/5 opening. *Gr
cy Theatre, 127 E. 23rd St. (212-777-4900).*

Missionary Position—Tara Greenaway's one-wo
show about sex, spirituality, and illness.
Tues.–Sat. at 8. Previews begin 9/10 for a
opening. *Grove Street Playhouse, 15 Grove St. (
279-4200).*

A Streetcar Named Desire—*L'affaire* Kowalski, as i
preted by avant-garde director Ivo van Hove.
abeth Marvel plays Blanche, the disintegr
Southern belle; Jenny Bacon plays Stella; E
McKenzie is Stanley. $12–$45. Tues.–Fri. at 8
and Sun. at 3 and 8. In previews for a 9/12 o
ing. *New York Theatre Workshop, 79 E. 4th St.
460-5475).*

The Winds of God—Two Tokyo comedians are rei
nated as kamikaze pilots in the final days of W
War II. Written, directed, and starring Japanese
Masayuki Imai; performed in English. $35
Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Preview
gin 9/7 for a 9/16 opening. *American Place T
111 W. 46th St. (212-239-6200).*



Reopening

Squeeze the Pimpernel (Again)

Frank Wildhorn's celebration of romance, fabric, and the guillotine—'The Scarlet Pimpernel'—returns on September 10 to the Neil Simon Theatre, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her performance as Lucille Frank in 'Parade,' takes over the female lead, joining Marc Kudisch (above left) and Ron Bohmer (right). Also transferring this week: The K-Tel-inspired musical 'It Ain't Nothin' but the Blues,' to the Ambassador Theatre on September 9.

Photograph by Joan M

Reopening
Driving Miss Crazy

The definitive southern deb, Frances Sternhagen (near right), may not be changing roles, but she will switch stages when the comedy *The Exact Center of the Universe* moves to the Century Theatre on September 8. As Vada Love Powell, Sternhagen will continue to play a proud, gossipy Episcopalian mother defined by her line "I never interfere! I intervene." Besieged by a son who tramples on her good name by marrying a Catholic, Sternhagen uses impressive wit to battle her kin, canasta partners, and evil grandchildren.

graph by Martha Holmes.

Now Playing

e Man Group: Tubes—Smart silliness, with toilet
aper, neon-colored paint, cereal, etc. Wildly in-
entive, and appropriate for just about every-
ne—kids, adults, foreigners, haters and lovers
f performance art. $45–$55. Tues., Wed.,
hurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4
nd 7. *Astor Place Theatre, 434 Lafayette St. (212-
54-4370).*

Countess—Gregory Murphy's costume drama
bout the love triangle between John Ruskin, his
ife, and painter John Everett Millais. $35–$45.
ues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel
eckett Theatre, 410 W. 42nd St. (212-307-4100).*

ouple of Blaguards—Tired yet of the brothers Mc-
ourt? Thought not. Come see Frank and
lalachy's stage version of their coming-of-age
ory, performed by Mickey Kelly and Michael
idd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat.
nd Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd
t. (212-799-4599).*

a Guarda—A show that's part carnival, part rock
oncert, and almost entirely airborne. Dress in tat-
rs; bring aspirin. $37.50–$45. Tues.–Thurs. at 8,
i. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth The-
re, 20 Union Square East, at 15th St. (239-6200).*

r Liar—Jerome Kilty's comedy about the love af-
ir between George Bernard Shaw and Mrs.
atrick Campbell, the celebrated London stage
tress who originated the role of Eliza Doolittle
Pygmalion. Donal Donnelly plays him; Marian
ldes plays her. $30–$35. Tues.–Fri. at 8, Sat. at 3
d 8, Sun. at 3. Through 9/19. *Irish Repertory The-
re, 132 W. 22nd St. (212-727-2737).*

asticks—The perennial that, happily, refuses to
away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and
Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St.
ayhouse, 181 Sullivan St. (212-674-3838).*

idden Broadway Cleans Up!—Gerard Alessandri-
's newest update of his long-running musical
oof poking fun at the assorted absurdities of the
eat White Way. $45–$47.50. Mon. and
ed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and
0. Food and drink available, optional. *Stardust
eatre, Broadway at 51st St. (212-239-6200).*

Gathering—Theodore Bikel stars in this new
y, set during the Reagan era in both the Unit-
States and Germany, about a family in conflict
er its national duties. Written by Arje Shaw; pre-
ted by Jewish Repertory Theatre. $40–$45.
es.–Sat. at 8, Wed. and Sun. at 2, Sun. at 3. *Play-
se 91, 316 E. 91st St. (212-239-6200).*

ig and the Angry Inch—A German transsexual
ieves self-actualization, not to mention tabloid
ne, through songwriting in this brave, beautiful
k musical by John Cameron Mitchell. Stephen
sk did the catchy music and lyrics. $20–$49.50.
n.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10.
ened: 2/14/98. *Jane Street Theatre at the Hotel
erview Ballroom, 113 Jane St. (212-239-6200).*

You, You're Perfect, Now Change—A contempo-
y musical about an amusingly quaint subject:
erosexual love. $49.50–$52.50. Mon. and Tues. at 8, Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

It's My Party (And I'll Die if I Want To)—F. Murray Abraham and Joyce Van Patten star in this Australian tragicomedy about a man who's convinced he's got 111 minutes left to live. Written by Elizabeth Coleman; directed by Jeannie Berlin. $45. Mon.–Fri. at 8, Sat. at 4 and 8. Through 9/25. *ArcLight Theatre, 152 W. 71st St. (212-307-4100).*

Jar the Floor—A drama exploring the bittersweet bonds between four generations of African-American women, set on Great-Grandma's 90th birthday. Written by Cheryl L. West; starring Irma P. Hall, Regina Taylor, Linda Powell, and the prodigiously gifted Lynne Thigpen. $10–$45. Mon. and Tues. at 8, Wed. at 2 and 7, Thurs. and Fri. at 8, Sat. at 2 and 8. Through 9/18. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Keep Bangin'—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'Da Noise, Bring in 'Da Funk*. $20–$40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 115 Macdougal St. (212-239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (212-239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).*

Over the River and Through the Woods—Joe DiPietro's new comedy about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (212-239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

Summer of '69—*Play "Circle Game"!* The songful story of Woodstock, told through dialogue and tunes of the times, performed by a group of eight. Listen for Jefferson Airplane, Joni Mitchell, Bob Dylan, etc. $19.69–$49.50. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Thwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

art

Fashion and Ingres...Primed and Unprimed

Photography
Female Trouble

See how photographers of both sexes have portrayed women from the late nineteenth-century to the present in "Female." Curator Vince Aletti, who is also *The Village Voice*'s photography critic, rounded up works by some 100 shutterbugs, among them Merry Alpern, Julia Margaret Cameron, Tanya Marcuse (right, *Torso No. 5*), Vik Muniz, Man Ray, Garry Winogrand, and Francesca Woodman. At Wessel + O'Connor Gallery, 242 West 26th Street; September 9 through October 10.

Photograph courtesy of the Yoshii Ga

Galleries

Solos

Madison Avenue and Vicinity

Bruce Beasley/Emanual Raft—Bronze sculpture/New paintings. Through 10/2. Kouros, 23 E. 73rd St. (212-288-5888).

James Lee Byars—Two sculptures by the late artist, *The Rose Table of Perfect* and *Slit Moon;* through 9/30. Werner, 21 E. 67th St. (212-988-1623).

Luisa Caldwell—A site-specific installation titled *Cow Palace* that transforms the gallery into an exotic interior whose centerpiece is a full-scale sculpture of a cow; through 10/16. Sculpture Center, 167 E. 69th St. (212-879-3500).

Raoul Dufy and Paul Poiret—Illustrations made by Raoul Dufy for the fashion designer Paul Poiret between 1917 and 1919; through 9/30. Newhouse, 12 E. 86th St. (212-249-9216).

Elie Nadelman/Martin Dieterle—A selection of the artist's folk- and Tanagra-inspired "doll" sculptures in ceramic, papier-mâché, and plaster/Paintings. Through 10/2. Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Ray Yoshida—New collages in which snippets of newspaper comics are arranged in sequential rows; 9/9–10/9. Baumgold, 128 E. 72nd St. (212-861-7338).

57th Street Area

Laura Anderson Barbata—Found-object sculptures; 9/9–10/9. Barquet, 41 E. 57th St. (212-644-9090).

Debra Bermingham/Paul Wonner—Atmospheric landscape paintings/Landscape and still-life paintings; 9/9–10/2. Moore, 724 Fifth Ave. (212-247-2111).

Sandow Birk—Paintings on the theme of the gay-rights movement; through 10/9. McGrath, 20 W. 57th St. (212-956-3366).

Beauford Delaney/Harold Cousins—Abstract paintings/Abstract metal sculptures; 9/9–10/30. Rosenfeld, 24 W. 57th St. (212-247-0082).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Simon Dinnerstein—Recent paintings of figures in interiors; 9/9–10/2. ACA, 41 E. 57th St. (212-644-8300).

Allen Ginsberg/Sharon Horvath—Photographs with handwritten captions by the seminal Beat poet/Small-scale collages; 9/9–10/9. De Nagy, 724 Fifth Ave. (262-5050).

Catherine Lee—Monumental bronze sculptures in eight different geometric shapes; through 10/16. Lelong, 20 W. 57th St. (212-315-0470).

Mary Joan Waid/Herman Braun-Vega—New still-life paintings/Paintings that recast scenes from well-known paintings. Through 10/2. Haime, 41 E. 57th St. (212-888-3550).

Todd McKie—Whimsical paintings of animals, people, and nature; through 10/2. Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

Kit Rank—Recent paintings that depict domestic scenes of various ethnic groups; 9/9–10/2. McKee, 745 Fifth Ave. (212-688-5951).

Tom Sachs—New sculptures that elevate everyday household objects into shrines; through 10/23. Boone, 745 Fifth Ave. (212-0752-2929).

Meg Shields/Alexandra Tyng—Still-life paintings/Paintings of unpopulated views of Maine; 9/9–10/9. Fischbach, 24 W. 57th St. (212-759-2345).

Jack Youngerman—Abstract paintings and works on paper made by the artist when he was living in Paris; 9/8–10/30. Washburn, 2
W. 57th St. (212-397-6780).

SoHo and TriBeCa

Karen Arm—Landscape paintin
on vertical canvases in whi
short, repetitive marks on lar
planes of flat color present natu
as complex organic structur
9/9–10/9. P.P.O.W., 476 Broor
St. (212-941-8642).

Karin Batten—Paintings of unde
water seascapes; through 9/2
Kelly, 591 Broadway (212-22
1660).

Willy Heeks—Recent abstr
paintings that incorporate dec
rative forms, such as stencil p
terning and images suggesti
wrought-iron gates; 9/9–10/
Beitzel, 102 Prince St. (21
2863).

Jessica Higgins—An installati
inspired by a pattern poem
the artist's father, the late Flu
artist Dick Higgins; 9/9–10,
Harvey, 537 Broadway (212-9
7651).

Shirazeh Houshiary—Paintings b
London-based artist that are b
up of delicate webs of pigment
graphite on a black or white fi
and reflect her dedication to
interest in Sufism; 9/8–10/
Lehmann Maupin, 39 Greene
(212-965-0753).

Katurah Hutcheson—New pai
ings, drawings, and photogra
9/9–9/30. Kasmin, 74 Grand
(212-219-3219).

Margaret Kilgallen/Lane Twitchell–
painting that covers the m
gallery space from floor to ceiling with a collage
narrative of shop signs in old-fashioned typogra
trees, and other nostalgic images/Works in fol
and cut paper that draw on Mormon history
the history of the American West; 9/9–10/9. De
Projects, 76 Grand St. (212-343-7300).

Olivier Mosset—Five new paintings executed on
and a selection of earlier works by this Swiss a
known for reducing painting to its simplest
ments; 9/9–10/23. Brownstone, 39 Wooster
(212-334-3455).

Rebecca Salter—New abstract paintings and w
on paper that depict dense fields of finely
terned brushstrokes from which phantom
forms emerge; 9/9–10/2. M-13, 72 Greene
(212-925-3007).

Joshua Selman—*Off the Grid,* a sonic "event
which mutilated electric guitars and other so
emitting devices are planted in soil, salt, ice, w
and other natural substances, and an installatio
a triangular lattice made from cut pine t
9/9–10/2. Fung, 537 Broadway (212-334-62

Siobhan Liddell—New works on paper and sculpt
9/9–10/9. C/R/G, 93 Grand St. (212-966-43

Yutaka Stone—New work; 9/8–10/9. Zwirne
Greene St. (212-966-9074).

Chelsea

Céleste Boursier-Mougenot/Michael Hurson—An in
lation and video projections/Recent works o

per based on fragments of day-to-day conversations overheard and recorded by the artist; 9/10–10/16. Cooper, 534 W. 21st St. (212-255-1105).

evin Everson—Short videos, large-format Wide-Lux photographs, and various projects made in relation to the videos, all illuminating occupations that the artist thinks many Americans take for granted; 9/9–10/9. Deven Golden, 529 W. 20th St. (212-414-8458).

l Freiwald/Pierre Dorion—Small- and monumentally scaled watercolor portraits/Paintings of urban landscapes, interior scenes, and architectural details that are void of human presence; 9/9–10/9. Shainman, 513 W. 20th St. (212-645-1701).

m Gregg—Paintings that juxtapose fruit-and-vegetable still-life arrangements against background layers of imagery drawn from cartoons, high-school yearbooks, and catalogues; through 10/16. Billis, 526 W. 26th St. (212-645-2621).

lliam L. Hawkins/Elinor Carucci—Rarely seen collage works by the self-taught artist/Photographs that depict small, private details of the artist's surroundings; 9/9–10/9. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

sanne Kühn—Paintings of metaphysical landscapes that suggest a sense of longing for place; 9/9–10/9. Maynes, 529 W. 20th St. (212-741-318).

es Lyon—Colorful, large-scale paintings whose biomorphic structures suggest an out-of-control, scientifically obsessed culture; 9/9–10/16. Feigen Contemporary, 535 W. 20th St. (929-0500).

ighton Michael—A fifteen-year survey of drawings nd sculptures; 9/9–10/9. Foster, 529 W. 20th St. 212-966-9024).

ly Miller—Monochromatic paintings that are stitched or "drawn" with thread; through 10/16. Clementine, 526 W. 26th St. (212-243-5937).

umasa Morimura—Photographic self-portraits in which the artist inserts his own image into masterpieces by Rembrandt, Manet, Man Ray, and thers; 9/9–10/16. Luhring Augustine, 531 W. 4th St. (212-206-9100).

ven Parrino—Large-scale black paintings that have een destroyed and remade; through 10/2. Team, 27 W. 26th St. (212-279-9219).

Rossi/Erik Gunnar Asplund—Architectural drawings om the estates of both architects; 9/11–10/16. rotetch, 511 W. 22nd St. (212-633-6999).

eph Stashkevetch—Works on paper in watercolor r conté crayon that originate from photographs ken by the artist of empty motel rooms; /9–10/16. Morris, 465 W. 23rd St. (212-727-752).

ard Tsao—New abstract paintings whose deeply ncrusted, intensely colored surfaces appear to ow; 9/9–10/16. Thatcher Projects, 529 W. 20th . (212-675-0222).

n Wong/Isidro Blasco—Paintings that feature a ne figure isolated within a minimal field of pas-l color/An installation of an imagined room cre-ed from wood scraps, found materials, and light; /9–10/16. Stux, 529 W. 20th St. (212-362-1600).

Other

Harle—Cast-rubber and cast-acrylic-paint wall lptures the artist calls "strips," which are sus-nded from or dangling in front of a wall; rough 9/14. Queens Museum of Art Satellite llery at Bulova Corporate Center, 25th Ave. t. 75th and 76th Sts., Jackson Heights (718-9-0700), Mon.–Fri. 7–7, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

elli—59 E. 79th St. (212-249-4470). Recent rks on paper by Collins, Johns, Morris, Ruscha, rn, Therrièn, Weiner; through 9/11.

57th Street Area

inger/Howard—41 E. 57th St. (212-935-1110). rawn to Matisse," modern and contemporary rks on paper by Avery, Frankenthaler, Hockney, Kelly, Le Corbusier, Mapplethorpe, Motherwell, Warhol, others; through 10/16.

Clark—24 W. 57th St. (212-246-2205). "Contained Narratives," pottery by ten artists, including Kraus, Kolodziejski, Kruger, Perry, Weiser, others; 9/7–10/2.

Helman—20 W. 57th St. (212-245-2888). "Another Place," an installation of oversize white lilies by Lee Boronson, fairy-tale sculptures by Robert Kalka, and works by DiBenedetto, Radcliffe, and Sedgwick; through 9/18.

Rubin—730 Fifth Ave. (212-445-0444). "Primed and Unprimed," paintings from the sixties and seventies by Albers, Francis, Guston, Kelly, Mitchell, Twombly, others; through 10/2.

Zabriskie—41 E. 57th St. (212-752-1223). An exhibition of works from the posters and books of the Zabriskie Editions publishing company, including photographs by Brancusi and Atget, sculptures and monoprints by Mary Frank, and works by Batho, Caponigro, Feldstein, Stieglitz, Strand, others; through 10/9.

SoHo and TriBeCa

Alexander—59 Wooster St. (212-925-4338). "Thirty Years of Artists' Book Publishing in Germany," published works from the sixties to the nineties, including works by Baselitz, Johns, Polke, Zaugg, others; through 9/18.

Apex Art—291 Church St. (212-431-5270). "The Production of Production," works by Balk, Hendee, James, Pflumm, others; through 10/9.

Art in General—79 Walker St. (212-219-0473). "Surface Tension," works exploring skin with X-ray, thermosensitive video, inframetric imaging, and other techniques in photographs, paintings, sculpture, and new media; through 10/30.

Dorsky—379 W. Broadway (212-966-6170). "Matter of Time," works by Jim Hodges, Charles LeDray, Michelle Segre, and Jonathan Seliger; through 10/23.

Hoffman—429 W. Broadway (212-966-6676). "Objects of Desire," paintings, sculptures, and glass works by fifteen artists, including Halili, Hirst, Norrie, Raffael, and Sharrett. through 9/27.

Kasmin—74 Grand St. (212-219-3219). Works by Ford, McClelland, Moix, Nares, Puckette, and Zwack; through 9/30.

Swiss Institute—495 Broadway (212-925-2040). "I Said I Love. That Is the Promise," an exhibition that explores the television and video works of Jean-Luc Godard; through 10/16.

Chelsea

AC Project Room—453 W. 17th St. (645-4970). "Story," curated by Elyse Goldberg and featuring works by Ashkin, Banner, Bloom, Fujiyoshi, Huan, Lawler, Pujol, Ritchie, Ruppersberg, Tamura, Wampler; 9/9–10/9.

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). "Bearing Witness (To AIDS)," through 9/15; works by McConnell, Feinstein, and Salas, through 10/10; works by Robinson, Baum, Dallas-Swann, Horn, and Sheridan, through 10/17.

D'Amelio Terras—525 W. 22nd St. (212-352-9460). Drawings by Feher, Naito, Sander, others. through 10/2.

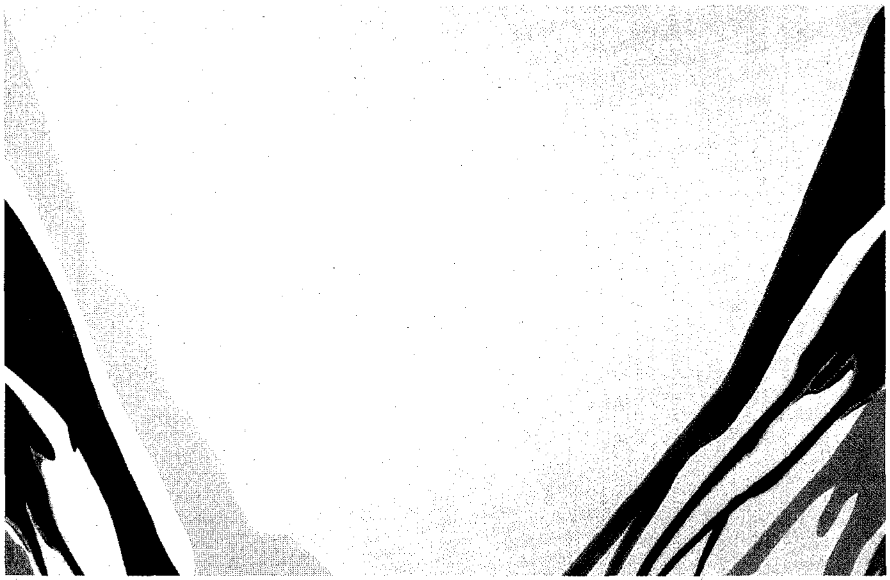
Greene Naftali—526 W. 26th St. (212-463-7770). "A Place Called Lovely," American works by Bag, Horowitz, Landers, Pierson, Tamura; 9/9–10/2.

Nosei—530 W. 22nd St. (212-741-8695). Works depicting or suggestive of Communist imagery by Elizondo, Dulcos, Montesano, Salvino; through 9/28.

Trans Hudson—416 W. 13th St. (212-242-3232). "The Ecstatic," works that attack the United States' severe anti-drug policies by Ligon, Moffatt, Mondini-Ruiz, Sax, Tomaselli, others; through 9/21.

Photography

Alvin Booth/Ferenc Berko—Photographic nudes in conjunction with the artist's new monograph,



Retrospective The current rage for all things sixties has made vivid color viable again. You can see it in the paintings of mid-career artists (Carroll Dunham, Peter Halley) and younger ones (Ingrid Calame, Laura Owens, Monique Prieto). But the original chromatic chords of Josef Albers, Sam Francis, Helen Frankenthaler, Al Held, Ellsworth Kelly, Morris Louis (above, *Beta Omicron*, 1960), Joan Mitchell, and other icons of sixties and seventies painting are looking fresher than ever in "Primed & Unprimed: Paintings From the Sixties and Seventies," a survey of their finer moments on raw and gessoed canvas. At Lawrence Rubin•Greenberg Van Doren•Fine Art, 730 Fifth Avenue, at 57th Street; September 9 through October 2.

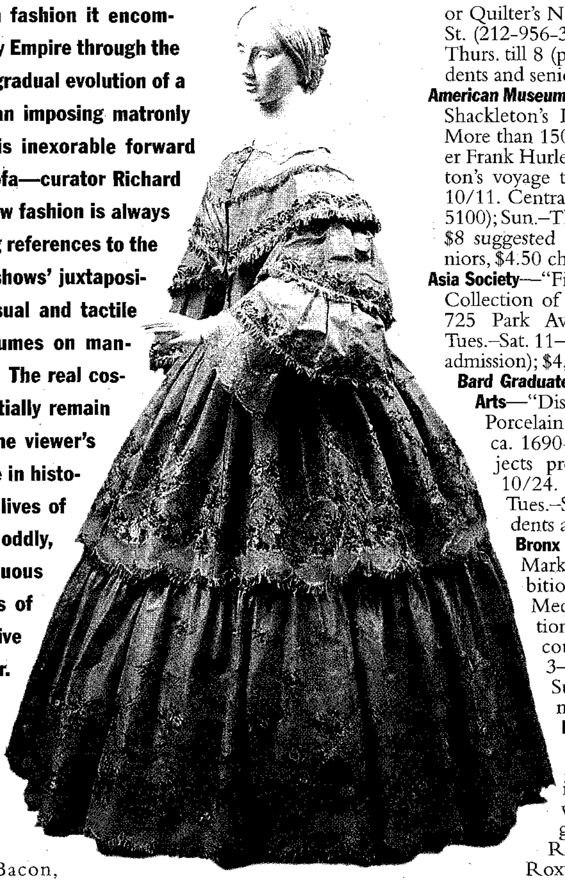
graph courtesy of Lawrence Rubin Greenberg Van Doren Fine Art.

On View

Look Back in Ingres

‘Costume and Character in the Age of Ingres” is the first venture of the Metropolitan Museum's Costume Institute to be coordinated with an exhibition of paintings under the same roof. It will be on view September 9 through November 21, while “Portraits by Ingres: Images of an Epoch,” an assemblage of Balzacian richness, can be seen October 5 to January 2. The career of Jean-Auguste-Dominique Ingres (1780–1867) was a long one, and the costumes reflect the shifts in fashion it encompassed. Track the women's from turn-of-the-century Empire through the Victorian mode of the 1860s, and you witness the gradual evolution of a girlish silhouette in pale, gossamer fabrics into an imposing matronly form in sumptuous jewel-toned cloth. Within this inexorable forward march—from airy sprite to lavishly upholstered sofa—curator Richard Martin, a master of keen perceptions, indicates how fashion is always casting glances over its shoulder and incorporating references to the past. Still, the most intriguing aspect of the two shows' juxtaposition is the difference revealed—not merely in visual and tactile qualities, but in meaning—between actual costumes on mannequins and painted costumes on painted people. The real costumes register as fascinating garments but essentially remain as artifacts. They need considerable help from the viewer's imagination if they're to evoke their time and place in history, even more if they're to suggest the individual lives of which they were once a part. The painted clothes, oddly, feel more inhabited. Rendered by Ingres in sensuous particularity, they become vibrant manifestations of the sitters' character and social standing, persuasive arguments for the notion that you are what you wear.

Tobi Tobias



Corpus/Vintage prints of nudes from 1938 to 1942. Through 10/9. Richardson, 560 Broadway (212-343-1255).

Jennifer Bolande—Recent works, many of which are inspired by surveillance; through 10/16. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Danziger—851 Madison Ave. (212-734-5300). Works by Brandt, Brassai, Drtikol, Frank, Vishniac; 9/11–10/17.

Carlos Emilio—Photographic landscapes of nearly geometric order; through 9/18. Throckmorton, 153 E. 61st St. (212-223-1059).

Mitch Epstein—Recent large-scale color works that collectively form a portrait of the photographer's home in New York; through 10/16. Sikkema, 530 W. 22nd St. (212-941-6210).

Adam Fuss—New photograms and daguerreotypes; through 10/16. Cheim & Read, 521 W. 23rd St. (212-242-7727).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. “Sea Change,” contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; and “Myths, Dreams, and Realities in Contemporary Argentine Photography,” with works by Casaballe, Díaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

ICP Midtown—1133 Sixth Ave., at 43rd St. (212-768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. “Bill Brandt: A Retrospective.” Approximately 150 prints spanning 50 years of the British photographer's career, including his documentation of British class structure in the thirties, atmospheric landscapes, surrealistic studies of nudes, and portraits of Francis Bacon, Henry Moore, E. M. Forster, and other important artists and writers of his day; through 10/31.

Claire Jervert—New works exploring television-mediated experience; through 10/9. Martz, 529 W. 20th St. (212-206-3686).

Nikki S. Lee—The artist's first one-person show, featuring snapshot-style color photographs; through 10/16. Tonkonow, 601 W. 26th St. (212-255-8450).

Richard Misrach—Recent landscape photographs of the San Francisco Bay area; through 10/9. Mann, 210 Eleventh Ave. (212-570-1223).

Irving Penn—New or unseen platinum, silver, and color prints, through 9/25, at PaceWildenstein 32 E. 57th St. (212-421-3292) and a series of gelatin silver prints of Marcel Duchamp, 9/9–10/23, at Pace/MacGill, 32 E. 57th St. (212-759-7999).

Alison Rossiter—Recent color and black-and-white photographs, many of whose subjects are holes in the ground; through 10/16. Morthland, 225 Tenth Ave. (212-242-7767).

Saul—560 Broadway (212-431-0747). “Artificial Nature,” vintage and contemporary photograms by De Patta, Drtikol, Merola, Metzker, Moholy-Nagy, Siegel, others; through 10/9.

Nancy Shaver—Photographs, photographic sculptures, and sculptural works by the New York artist; through 10/2. Marcus, 578 Broadway (212-226-3200).

Wessel + O'Connor—242 W. 26th St. (212-242-8811). “Female,” images of women by Alpern, Avedon, Chiang, Goldin, Hujar, Muniz, Steiner, Warho Weems, Woodman, others; through 10/10.

Museums

American Craft Museum—“Head, Heart, and Hand Native American Craft Traditions in a Contempo rary World.” A survey of works in all media b contemporary Native Americans; through 10/1 . . . “The Spirit of Cloth: African-America Quilts Today.” Fiber-art works by more than 3 African-American artists from the Women of Co or Quilter's Network; through 10/10. 40 W. 53 St. (212-956-3535); Tues.–Wed., Fri.–Sun. 10– Thurs. till 8 (pay as you wish 6–8); $5, $2.50 stu dents and seniors.

American Museum of Natural History—“The *Enduran* Shackleton's Legendary Antarctic Expedition More than 150 photographs by ship photograp er Frank Hurley documenting Sir Ernest Shackl ton's voyage to the Antarctic in 1914; throu 10/11. Central Park West, at 79th St. (212-76 5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:4 $8 *suggested contribution*, $6 *students and* s niors, $4.50 children.

Asia Society—“Fire Over Earth: Ceramics From t Collection of the Asia Society”; through 11/2 725 Park Ave., at 70th St. (212-517-ASI Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 fr admission); $4, $2 students and seniors.

Bard Graduate Center for Studies in the Decorat Arts—“Discovering the Secrets of Soft-Pa Porcelain at the Saint-Cloud Manufacto ca. 1690-1766.” A survey of porcelain o jects produced by the factory; throu 10/24. 18 W. 86th St. (212-501-300 Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 st dents and seniors.

Bronx Museum of the Arts—“Artists in t Marketplace: Nineteenth Annual Ex bition”; through 10/31. . . . “Art a Media School: Annual Student Exhi tion”; through 9/19. 1040 Grand Co course, Bronx (718-681-6000), W 3–9, Thurs. and Fri. 10–5, Sat. a Sun. 12–6; $3, $2 students and niors, Wed. free.

Brooklyn Museum of Art—“Beyo Technology.” The latest inst ment of the museum's “Work in Brooklyn” series, featur works that use various techno gies by the Brooklyn-based art Rico Gatson, Perry Hoberm Roxy Paine, Fatimah Tuggar, and Ja Zweig; through 9/12. . . . “The Matthew S Sloan Collection of American Furnitur through 9/30. . . . “Winslow Homer: Illust ing America.” Approximately 75 wood engr ings selected from a collection of more than works given to the museum by Harvey Isb through 10/10. 200 Eastern Pkwy., Brook (718-638-5000); Tues.–Fri. 10–5 (Thurs. to Sat. 11–6 (till 11 P.M. on the first Saturday every month), Sun. 11–6; $4, $2 students, $1 *seniors (admission to “Impressionists in Win* is $9.50 adults, $7.50 students and seniors includes general admission).

Cooper-Hewitt, National Design Museum, Smithsonia stitution—The museum will be closed thro 10/11 for the installation of “The Work of Ch and Ray Eames: A Legacy of Invention,” ope on 10/12. 2 E. 91st St. (212-849-8300), Wed.– 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admiss $5, $3 seniors and students.

Dahesh Museum—“Highlights From the Da Museum Collection.” Nineteenth-century pa ings, sculpture, and works on paper Bouguereau, Gérôme, Lhermitte, and ot 9/14–12/31. 601 Fifth Ave., at 49th St. (212- 0606), Tues.–Sat. 11–6; free.

Drawing Center—“Selections Fall ’99.” Works paper by five emerging artists; 9/10–10/14. “Darkness Like a Dream: Nineteenth-Cen Sandpaper Drawings From the Collection Randall and Tanya Holton, and Matt Mull and Valerie Smith.” Examples of nineteenth- tury sandpapers, works that were drawn

Photograph courtesy of the Metropolitan Museum o

painted on a support covered with marble dust and were often based on popular prints of the day; 9/10–10/14. 35 Wooster St. (212-219-2166), Tues.– Fri. 10-6, Sat. 11–6; donation suggested.

rick Collection—1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

rey Art Gallery—"John Singer Sargent, Draughtsman: Works From the Corcoran Gallery of Art." More than 90 works on paper by the expatriate American artist (1856–1925) from the Corcoran's permanent collection, among them very early drawings made while he was living with his parents in Italy, charcoal portraits of fashionable personalities of the Edwardian era, and drawings for two Boston mural projects; through 10/30. New York University, 100 Washington Square East (212-998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

olomon R. Guggenheim Museum—"Surrealism: Two Private Eyes, the Nesuhi Ertegun and Daniel Filipacchi Collections." Approximately 700 works from the collections of Daniel Filipacchi and the late Nesuhi Ertegun, longtime friends who assembled two of the most important private holdings of Surrealist art; through 9/12. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

uggenheim Museum SoHo—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank located directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11–6; $8, $5 seniors and students.

wish Museum—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv,* a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . . "Shari Rothfarb: Water Rites." An nstallation exploring the Jewish tradition of *nikvah* (ritual bath); through 10/17. . . . "Sigmund Freud: Conflict and Culture." An exhibiion organized by the Library of Congress examining the life and work of the psychoanalyst hrough vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 1–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 tudents and seniors.

tropolitan Museum of Art—"Costume and Charcter in the Age of Ingres." Examples of clothing designed during the French painter's six-decade areer, selected from the collection of the museum's Costume Institute; 9/9–11/21. . . . "The Artist as Collector: Masterpieces From the C. C. Wang Collection." Old-master Chinese paintings given to the museum by the Wang family ver the past 20 years; through 1/9/00. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; hrough 10/17. . . . "Guardians of the Longouse: Art in Borneo." The first American exhiition devoted exclusively to the Kenyah-Kayan rt of central Borneo; through 1/16/20. . . . Magdalena Abakanowicz on the Roof." A selection of the artist's sculptures on display on the museum's rooftop; through 10/30. . . . "Treasures of Early Photography From the Rubel Collection." Works by William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron; through 9/19. . . . "The Practice of Japanese Art: An August and Accomplished Heritage." Buddhist and decorative painting and calligraphy, along with ceramics, lacquers, metalwork, and woodblock prints; through 1/30/20. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"From Brooklyn to Bukhara: Jewish Portraits by Barbara Pfeffer." Color and black-and-white photographs of Jewish communities around the world; through 10/8. 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Different Roads: Automobiles for the Next Century." An exhibition of nine contemporary automobiles that embody fresh approaches to automotive design; through 9/21. . . . "Fame After Photography." A survey examining how photographic images changed the representation and meaning of fame over the last 200 years; through 10/5. . . . "The Un-Private House." The first project of the Lily Auchincloss Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response to changing cultural conditions and recent architectural innovations; through 10/5. . . . "Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MoMA." Approximately 100 of the nearly 1,600 prints left to the museum by Mrs. Rockefeller, by George Bellows, Emil Nolde, Henri de Toulouse-Lautrec, Diego Rivera, and others; through 9/21. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

New Museum of Contemporary Art—"The Time of Our Lives." Works on the subject of age and aging by more than 60 artists; through 10/17. . . . "Keith Piper: Relocating the Remains," multimedia installations that digitally remix the last fifteen years of the British artist's collages, paintings, and sculpture; through 10/17. . . . "Offside: Dolores Zinny and Juan Ignacio Maidagan." A stairway installation by two emerging Argentine artists; through 10/17. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New-York Historical Society—"Putting It on Paper: Two Centuries of American Drawings and Watercolors From the Collection of the the New-York Historical Society." Works by Audubon, Catlin, Cole, Mount, and other American artists; through 1/2/00. . . . "Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society"; through 12/5. . . . "Building History: History Building," an exhibition tracing the uptown migration of the New-York Historical Society from its 1804 beginning in Federal Hall, at the corner of Wall and Nassau Streets, to its present Central Park West location; through 10/27. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"In Company: Robert Creeley's" Collaborations." Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg,and others; 9/13–1/15/00. . . . Such Friends: The Work of W. B. Yeats." A survey of the career of the Irish poet, playwright, and editor (1865–1939) as seen through rare copies of his books, manuscripts, and letters; through 9/11. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"The Promise of Photography: Selected Works From the DG Bank Collection"; 9/12–10/24. . . . "The Artist Out of Work: Art & Language 1972–1981"; 9/12–10/24. . . . "When I Paint I Call Myself Konrad Lueg"; 9/12–10/24. . . . "Pavilion by Philip Johnson." A D.J. booth and dance pavilion designed by the architect for "Warm Up," P.S. 1's second annual outdoor D.J. series; through 9/11. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/00. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists-in-Residence, 1998–1999," with installations by Manuel Acevedo, Xenobia Bailey, and Elia Alba; through10/3. . . . "Selections From the Permanent Collection"; through 10/3. 144 W. 125th St. (212-864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Jeanne Silverthorne: The Studio Stripped Bare, Again." A site-specific installation of cast-rubber sculptures of recognizable objects such as fuse boxes, light sockets, and wires, presented alongside abstract rubber sculptures; through 10/15. 120 Park Ave., at 42nd St. (212-878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). Next auction on 9/15.

Christie's East—219 E. 67th St. (212-546-1000). 9/13 at 2: "East Asian Decorative Arts."

Doyle—175 E. 87th St. (212-427-2730). 9/13 at 2: "Asian Works of Art." On view from 9/10.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 9/13 at 10:15: "Korean Works of Art." On view from 9/11. 9/14 at 10:15 and 2: "Japanese Works of Art." On view from 9/11.

Swann Galleries—104 E. 25th St. (212-254-4710). 9/16 at 10:30 and 2: "Prints and Drawings, Livres d'Artiste." On view from 9/11.

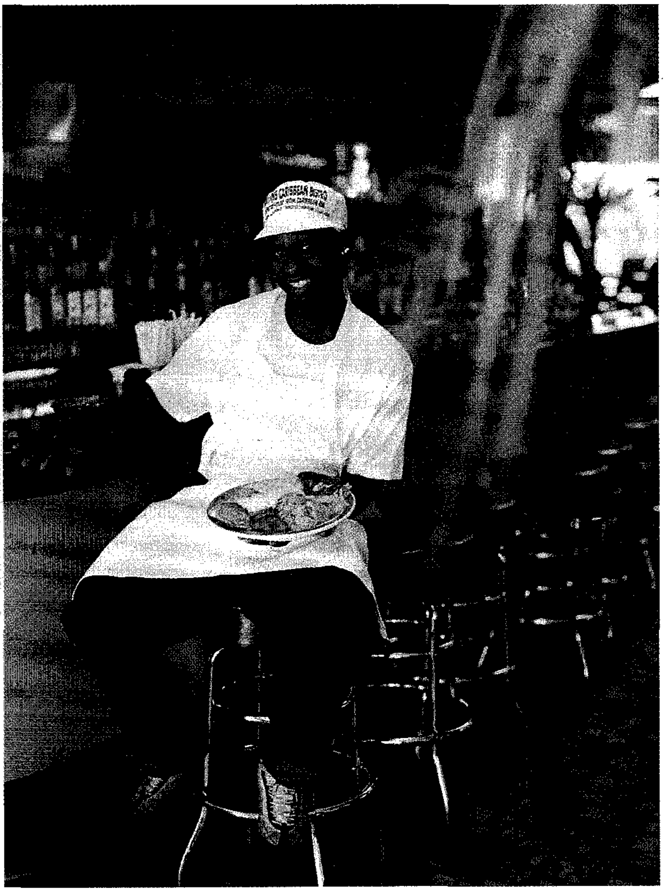
restaurants

Café Cooking...Atlas, Getting Its Bearings

Opening

Do the Jerk

An infusion of potted palms, an incessant reggae soundtrack, and West Indian drinks like homemade ginger beer and sour sop have transformed the dark, scruffy space that used to be Brother's Bar-B-Q into Martin's Caribbean Bistro, an offshoot of the West Village's rum-fueled Caribe. Park yourself at one of the inherited bar stools or red vinyl banquettes and order a substantial platter of chef Calvin Buchanan's expertly spiced jerk chicken, Martinique beef daube, or St. Lucia oxtails, all accompanied by delicious (if excessive) mounds of coconut rice and peas, kale, sweet potatoes, and cassava. (228 West Houston Street; 212-645-9200.)



Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M–E) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (212-966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (212-420-2258). (I) ($).*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E AE, MC, V.*

Kelley and Ping—The typ of funky, lofty noodl house that could only exist—and thrive—in SoHo *127 Greene St., nr. Prince St (212-228-1212). (I–M) AE MC, V.*

L'Ecole—This moder French bistro is unique i that its chefs are student from the French Culinar Institute. Special prix fix menus are available, s come with either an empt stomach or a doggie ba Private parties. Closed Sun days. *462 Broadway, at Gran St. (212-219-3300). (M AE, DC, MC, V.*

Layla—A Middle Easter feast, complete with gyra ing belly dancer, broug to you by Drew Nieporen and his TriBeCa produc tion team. Menu high lights include crabme phyllo, cinnamon-braise lamb shank with okra, an toasted couscous and a mond ice milk. *211 Broadway, at Franklin S (212-431-0700). (M) A DC, MC, V.*

Montrachet—Owner Dre Nieporent now has fi places in New York, inclu ing Nobu, Layla, Zeppo at the TriBakery, a Tribeca Grill, and anoth in San Francisco. But this his baby—attractive, live and one of the first tru great restaurants in lower Manhattan. Ther lunch on Fridays—try the Roquefort-and-p salad—and dinner Monday through Saturday. 2 *W. Broadway, nr. White St. (212-219-2777). (E) only.*

Nobu—The great Nobu Matsuhisa—actually, h young, good-looking, and incredibly hip— conquered TriBeCa. It's still virtually impossi to get a reservation, but the intrepid hordes wait for a table to open up two doors down

Ground Rules:

Here lie a few hundred of the city's more noteworth restaurants, some *New York* advertisers among them The price guide, admittedly imperfect, is as follows (E) = expensive, $35 and over per place; (M) = mod erate, $15–$30 per place; (I) = inexpensive, $15 an under per place. Following each listing there is also code indicating acceptable methods of payment: ($ = cash only, AE = American Express, CB = Cart Blanche, DC = Diners Club, DS = Discover, M = Ma terCard, TM = Transmedia, V = Visa. "AE only" ind cates that American Express is the only accepte charge/credit card.

Photograph by Kenneth Cl

Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

he Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

enang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

ierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (212-513-0610). (M) AE, DC, DS, MC, V.*

rovence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

oul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

laam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi atata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.*

nessee Mountain—This 1807 landmark farmhouse is known for its huge portions of barbecued nd smoked chicken and ribs, and has added a teak menu with prices starting at $14.95. Bring hose breath mints and Handi-Wipes for a $14.95 ll-you-can-eat on Monday and Tuesday night. Kids' menu available. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

beca Grill—Though this spacious, brick-walled estaurant sometimes serves as canteen for the film xecs (and movie stars) in offices upstairs, the cretive American cuisine and lively bar scene make a popular downtown destination. Known for its oasted meats and fish specials. *375 Greenwich St., t Franklin St. (212-941-3900). (E) AE, DC, MC,*

idows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this ndmark restaurant known for what may be the ost spectacular view of Manhattan Island. His enu focuses on sophisticated renditions of merican food, including stout-braised Black Anus short ribs with Maytag blue cheese, and lober potpie with truffle cream, spinach leaves, and chive biscuit. Be sure to take advantage of the staurant's 60,000-bottle wine cellar. *1 World Trade enter, 107th floor (212-524-7000). (E) AE, DC, S, MC, V.*

South Street Seaport

or Lights—Comfort food in elegant French-ish virons with a breathtaking view of three idges. *Pier 17, third floor (212-227-2800). (E) AE, B, DC, DS, MC, TM, V.*

h Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. sh and chips and bangers and mash just about as ose as you'll get to the real thing. *93 South St. 12-509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

am Bar & Grill—Alfred Portale's kitchen, with its chitectural ingenuity and whimsical creativity, rves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (212-414-0931). (I–M) AE, DC, MC, TM, V.*

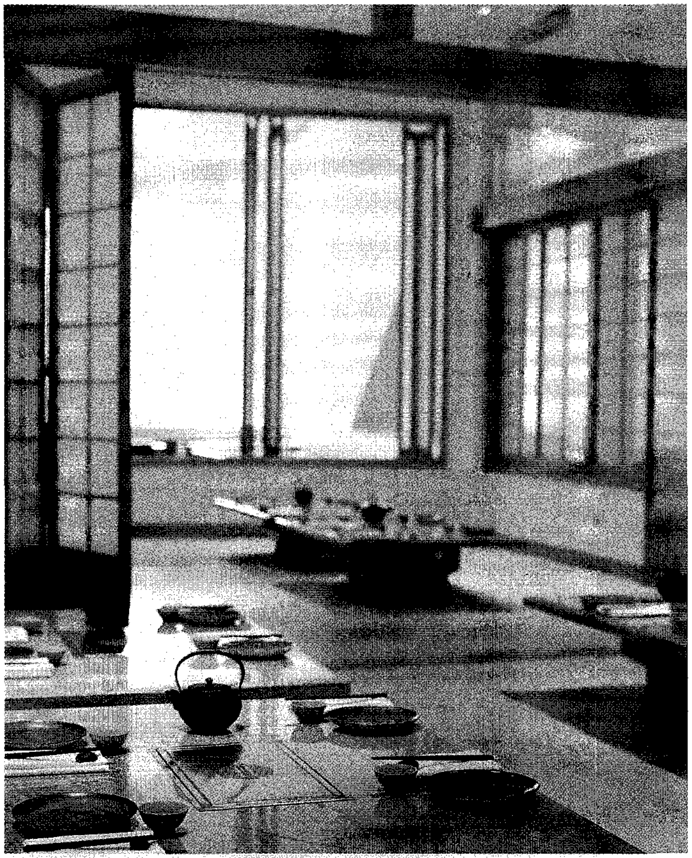
Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) *190 W. 4th St. (212-633-2275). Also, 1152 First Ave., at 63rd St. (212-688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E)*



Preview
Self-Service

The original midtown branch of Woo Lae Oak, the Seoul-based Korean-barbecue restaurant with outposts in L.A. and Washington, D.C., closed four years ago. Its SoHo reincarnation opens later this month in the sleekly renovated duplex that used to be Eat & Drink. Meals begin with traditional appetizers like jap chae, dumplings, and sizzling scallion pancakes and then move on to the main event: almost every conceivable cut of meat or piece of fish, cooked over the high-tech grills sunk into every granite tabletop. (148 Mercer Street; 212-925-8200.)

ograph by Joe Scafuro.

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Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serv
some of the most satisfying Italian food in Ma
hattan. Chef Mark Straussman is to thank for disl
es like rabbit in polenta, gnocchi with wild musl
rooms and truffle oil, and grilled tuna with bee
24 E. 21st St. (212-460-0900). (E) AE, CB, D
MC, V.

El Parador Cafe—Very possibly the oldest Mexic
restaurant in New York City, this comfortable, d
pendable establishment is known for its enormo
selection of premium tequilas and traditional disl
es like mole poblano, carnitas, and duck wi
cuipotle glaze. *325 E. 34th St. (212-679-681*
(M) MC, V.

Gramercy Tavern—As a second act to Danny Meye
much-loved Union Square Cafe, this Flatir
American standout doesn't disappoint. The ma
dining room manages to be both impressive a
cozy, the service superlative, and Tom Colicchi
food inspired. For lesser appetites and lower bu
gets, the bar menu in the Tavern Room is equa
delicious. Orchestrate your own cheese cou
and sample the varied selection of wines by t
glass. *42 E. 20th St. (212-477-0777). (E) AE, D*
MC, V.

i Trulli—A Southern Italian restaurant that aims
prove that tomato sauce is not crucial for surviv
i Trulli succeeds with tasty focaccia, homema

ASK GAEL

I need a quiet spot with fancy food to seal a deal.

A soothing fall of water in a carved wooden fountain, measured sound, and a look that whispers "money" is architect Larry Bogdanow's gift to Atlas, a small but ambitious effort by the Hemmerdinger real-estate clan, who live in this building "above the store." Appetizers $10 to $17 and entrées up to $34 will discourage the casual tourist, and weird flights of fancy like foie gras crème brûlée or oysters with mignonette granité may make purists snicker and run. But wait. Though chef Thomas Beres (a veteran of La Crémaillère, the Hudson River Club, and the Rainbow Room) needs an editor to excise his excesses, I'd come back for the venison osso buco with celery-root gnocchi, his seared sea scallops with lobster red ric
a sensational T-bone, and the grilled portobello and feta in a house-baked "pita" pocket with ta
bouleh, couscous, and lentils—a vegetarian triumph. Let's hope time settles him down. As for the pa
try chef's puns ("sp-ice cream," "yo-goat")—given his "chocolate eclipse" and a delicious trio
peachiness, I forgive him. (40 Central Park South; 212-759-9191.)

Photographs by Kenneth

sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

.es Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

lesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

ovitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

yster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

ırk Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

ion Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

rbena—Diane Forley's seasonal American cuisine s at once delicate and deliciously satisfying; the oom, similarly, pulls off the neat trick of feeling uxurious and minimalist at the same time. The nenu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and neats—with such appealing entries as butternut quash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, denand a garden table. *54 Irving Pl. (212-260-5454). M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

nani Café—Take a break from dressing-room calsthenics at this sleek coffee-and-panini bar—or at ne of the outdoor tables, in season—where the talian-accented salads, sandwiches and soups hange daily. *110 Fifth Ave., at 16th St. (212-727-251). (I) AE, MC, V.*

's Kosher Delicatessen—This casual delicatessen—ne Art Deco–ish Manhattan offshoot of a Long land chain—brings a full roster of pastrami, orned beef, sour pickles, potato latkes, and other ighlights of kosher cooking to the garment disict. All baking is done on the premises, and for lose who hanker for something a little stronger lan Dr. Brown's, there's a full bar. *209 W. 38th St. 12-398-2367). (I) AE, DS, MC, V.*

ht Food Shop—A Chelsea luncheonette with an novative, healthy Mexican menu with Asian inuences. Excellent desserts and a great selection of lexican fruit sodas. *216 Eighth Ave., at 21st St. 12-243-4433). (I–M) ($).*

int Park Grill—This long-awaited restaurant on le edge of the city's prettiest pocket park has een mobbed from day one. Go at an off-hour for aesar salad, New York steak, soft-shell crabs, and allion pancakes. *40th St., between Fifth and Sixth ves. (212-840-6500). (M–E) AE, DC, MC, V.*

e Bondi Ristorante—Popular with the photograers who work in the Flatiron district and foods from all over who fill the garden in warm eather. Specializes in Sicilian dishes like coniglio

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Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

The Tonic—Thanks to design features like a century-old mahogany-and-cut-glass bar, this new American restaurant and tavern manages to feel like old New York. The cooking, courtesy of Chris Gesualdi, couldn't be more modern: Reggiano-crusted sea bass and shrimp scampi with curried basmati rice and broccoli indicate his global influences. *108 W. 18th St. (212-929-9755). (M–E) AE, CB, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (212-688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch*
got its start in the seventies. The pool room
where the rest of us go for achingly expensi
fare like foie gras and figs and chocolate velve
99 E. 52nd St. (212-754-9494). (E) AE, C
DC, MC, V.

Naples 45 Ristorante e Pizzeria—This new, sprawli
Italian restaurant and carry-out in the MetL
building serves authentic Neapolitan cuisine, i
cluding excellent thin-crust pizzas, baked to ord
by experienced pizza masters imported direct
from Italy. Also try the twice-baked sandwich
and the wide array of wines by the glass. *200 Pa*
Ave., at 45th St. (212-972-7001). (I–M) AE, D
DS, MC, V.

Peacock Alley—Under talented chef Laurent Gr
the Waldorf's posh dining room has become rei
vigorated. Known for his long association wi
French national hero Alain Ducasse, Gras has
special touch with foie gras and handles seaso
American ingredients with a classical Gallic touc
This is one of midtown's secret pleasures. Jack
required; harpist performs nightly. *301 Park Av*
in the Waldorf-Astoria (212-872-4895). (E) AE, C
DC, DS, MC, V.

Tropica—Always packed at lunch, but squeeze in
the bar and order the salmon and a glass of tro
cal iced tea. The dining room serves the m
imaginative seafood in town, but be sure to go
a weekday—the restaurant, located in the lobby
the MetLife Building, is closed Saturday and Su
day. *200 Park Ave., nr. 45th St. (212-867-676*
(M) AE, CB, DC, MC, V.

Turtle Bay Grill & Lounge—The kind of place wh
you kick back, light a stogie, and watch the gan
Should hunger develop, there's sesame-seared t
na, Dijon-grilled salmon, shrimp pizza, and t
like. *987 Second Ave., nr. 52nd St. (212-223-422*
(I–M) AE, MC, V.

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the eleg
American restaurant in this posh midtown ho
has reopened with a new look and a new, soph
ticated menu. A few of the more notable entr
include a grilled turbot "chop" with cèpe jus,
ganic chicken en cocotte with morels and f
beans, and coriander-and-black-pepper-crus
rack of lamb from Jameson Farms. *700 Fifth A*
at 55th St., in the Peninsula (212-903-3918). (M–
AE, DC, MC, V.

Ben Benson's Steak House—This rollicking ste
house has long fed hordes of hungry, beef-eat
businessmen and the people who love them.
festive air gets pretty thick by the bar, where
ars prevail, but the dining room is entirely dev
ed to the consumption of standards like lobst
crab cakes, veal, and four cuts of steak. Free v
dated parking available. *123 W. 52nd St. (212-5*
8888). (E) AE, DS, MC, V.

Broadway Joe Steakhouse—Located in a townho
on Restaurant Row, this steakhouse serves a fo
teen-ounce prime rib but also delivers f
seafood and pasta for the omnivore. Hirsch
caricatures cover the walls, so come find your
NAs while you dine. Discount dinner parking.
vate parties. *315 W. 46th St. (212-246-65*
(M–E) AE, DC, DS, MC, TM, V.

Christer's—Famous for its spectacular selectio
salmon, this Scandinavian-inspired restaurant,
signed by David Rockwell to resemble a colo
cozy mountain lodge, is a great choice for c
temporary renditions of seafood. Open Sund
145 W. 55th St. (212-974-7224). (E) AE, DC,
V.

Cité—An extravagant French steakhouse, marble
pewter with blazing chandeliers, and a more
fordable grill next door. *120 W. 51st St. (212-*
7100). (M–E) AE, CB, DC, DS, MC, V.

"44"—Still the first stop for the officers of
Condé Nast empire. Deeply plush, window
décor feels like the center of the Earth. Given
theatricality, surprisingly terrific food. *44 W.*
St., in the Royalton (212-944-8844). (E) AE,
DC, MC, V.

La Veranda—Northern Italian food. A popular
in the theater district offering generous port
of fish, seafood, veal chops, and pasta. Ita
brunch available Saturday and Sunday, $15.95

fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (212-869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

lartini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, TM, V.*

lichael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

lolyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (212-582-7500). (M) AE, DC, MC, V.*

'erre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (212-575-1220). (M) AE, MC, V.*

g and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

ith's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (212-245-9600). (M–E) AE, DC, MC, V.*

ar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

ika—Chef David Walzog's spicy cooking has ransformed a formerly subdued space into a livey canteen with his version of haute Southwestrn. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with ilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microrews and tequilas. *950 Eighth Ave., at 56th St. 212-397-3737). (M–E) AE, MC, TM, V.*

nessee Mountain Restaurant & Saloon—The midown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern arbecue menu, which is also available for onnd-off-premises catering. Steaks have been dded, starting at $14.95. *121 W. 45th St. (212-69-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

ani Café—This stylish midtown haven for weary hoppers (and informed eaters) on the sixth floor nd rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious ndwiches, and entrée specials like grilled salmon

What to wear with
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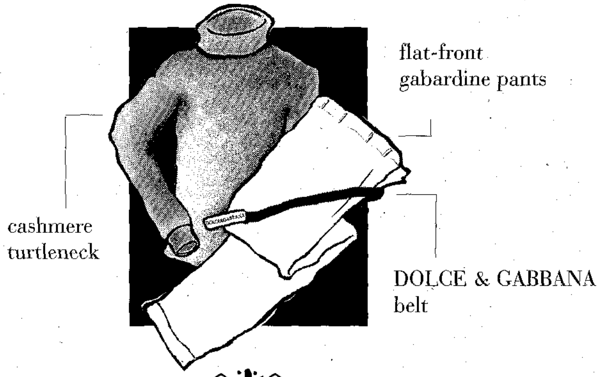
Sage and Pancetta.



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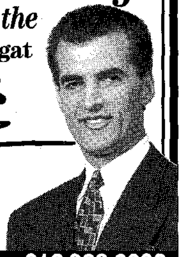

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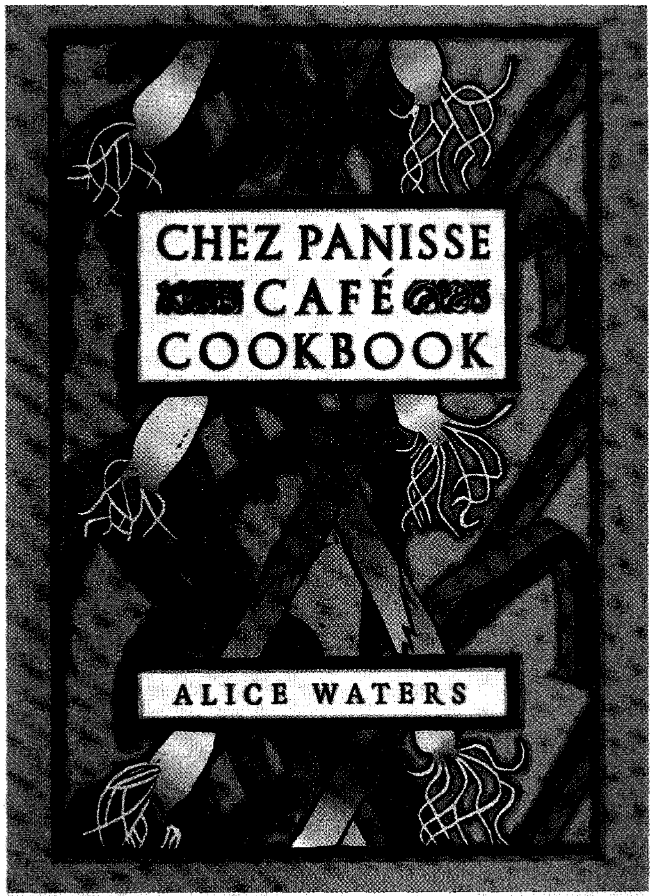


In Print For Alice Waters, American icon and patron saint of sustainable organic farming, ingredients are all. In her cookbooks, as at her world-famous Chez Panisse and its upstairs café, she gives more credit to the origin of her raw materials than she takes for what she does to them. Her beautifully illustrated new ***Chez Panisse Café Cookbook*** (HarperCollins; $34) includes more than 140 of the Mediterranean-inspired recipes that have appeared on the bustling café's ever-changing menu: classics like truffle-laced scrambled eggs Panisse, home-cured pancetta, and baked goat cheese with garden lettuces. But don't despair if your amateur efforts don't measure up; chances are you're working with something other than "a salad of young greens picked that day, no more than four inches tall."

garnished with farro and cucumber-fennel-chive salad. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407) (M) AE, CB, DC, MC, V.*

San Domenico—Toques o to owner Tony May, wh may have done more fo the cause of serious Italia cooking in New Yor than any other singl restaurateur. His dinin room is formal, and th food is wonderful. *24 Central Park So. (212-26 5959). (E) AE, CB, D MC, V.*

Above 60th Street, East Side

Boxers—This uptow outpost of the Gree wich Village Boxers has similar menu of Amer can staples like chicke potpie, burgers, an steaks. This spot, in t shadow of the Queen boro Bridge, enjoys t distinction of being o of the birthplaces of t Upper East Side swin ing singles scene. In fa the Tom Cruise vehic *Cocktail* was filmed the premises. *1152 Fi Ave., at 63rd St. (21 688-9663). (I) AE, C DC, DS, MC, TM, V.*

El Pollo—This Peruvi chicken joint has stu with its simple, mini menu, to the benefit this otherwise barr neighborhood. Potato come four ways, but y can't miss with the i credible curly fries. *17 First Ave., nr. 90th (212-996-7810). (I) A CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind mi town's nostalgic Broo lyn Diner expands on outerborough fant with this seafood hou which features a shrin oyster, and chowder b market-fresh fish; a landlubber options l filet mignon and "Bu Fireman's chicke *1081 Third Ave., nr. 6 St. (212-838-7570). (AE, DC, MC, V.*

Jo Jo—The grilled chi en with chickpea frite a great dish. But th Jean-Georges Vongerichten doesn't make m mistakes in this elegant, jewel-like dining ro situated on two floors of an East Sixties to house. *160 E. 64th St. (212-223-5656). (E) MC, V.*

Mark's—Decked out like an English library, w plump, tasseled pillows to nest against. Fine E West cooking and first-rate desserts. *25 E. 7 St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural den and nightly live entertainment. Try the gri dishes—tuna on a bed of balsamic onions, dou cut veal chop—or the lobster fra diavolo. *1 First Ave., nr. 72nd St. (212-988-0002). (E) DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified Ameri café for business lunches and off-duty get-know-yous in the evening. Chef David Bu makes the tired catchall "American fare" sing, keeps the haute neighbors rapt with signa dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (212-517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

'ost House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

'rimavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

ucchero e Pomodori—What used to be two separate Italian restaurants have merged into one larger room serving fresh pastas, risotti, and seafood. Sidewalk dining available. *1431 Second Ave., nr. 74th St. (212-585-2100). (I–M) AE, MC, V.*

Above 60th Street, West Side

tepasta—Extremely affordable pasta palace in a landmark townhouse with bright murals on the walls and unexpected extras like lamb shank, couscous with chickpeas, and salmon carpaccio. An unlimited-champagne brunch reels 'em in. *106 W. 73rd St. (212-501-7014). (I–M) AE.*

ife des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

briela's—Real Mexican food. Don't come here or bulging burritos, but for fragrant chicken oup, steamed tamales that taste like corn, and ender pork marinated in Seville orange juice nd spices. Try the *licuados*, fruit shakes, and the *guas frescas*, fresh-fruit drinks, to cool off. *685 msterdam Ave., at 93rd St. (212-961-0574). I–M) AE, MC, V.*

Caridad—Chino-Latino soul food in a neigh- orhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *199 Broadway, at 78th St. (212-874-2780). (I) $).*

del's—Food cooked soulfully on a blooming trip off Strivers Row. Live music most nights nd velvet rope at the front door create an ambi- nce not often associated with home cooking. ry the smothered pork chops, but be fore- arned: Everything's cooked to order—*slow- ooked* to order. *2620 Frederick Douglass Blvd., at 40th St. (212-234-6114). (I–M) CB, DC, DS, C, V.*

G Diner—Dropping-off-the-bone short-rib sand- iches at the counter and low-key comfort. Juke- ox is worth scanning. *383 W. 125th St. (212-864- 326). (I) ($).*

ang—This Malaysian mini-dynasty began in ueens and has sprouted multiple Manhattan lo- ations. Sample such exotic offerings as roti anai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—The management of TriBeCa's Salaam Bombay has brought regional Indian cuisine to Columbus Circle, an area that could use a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

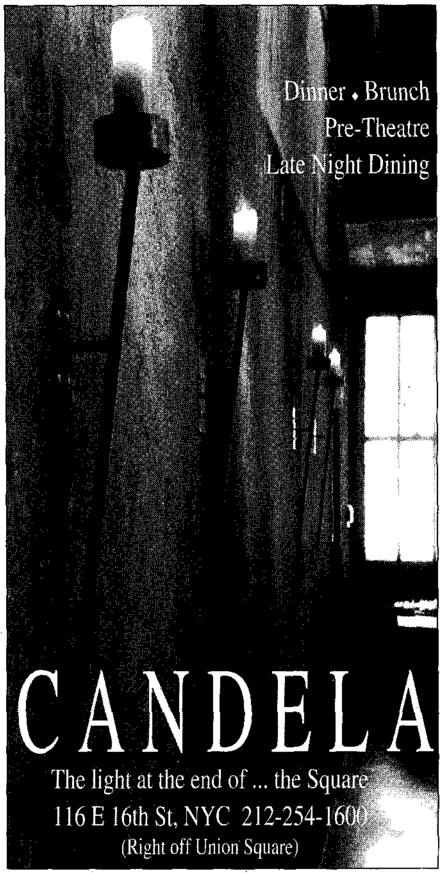
Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*



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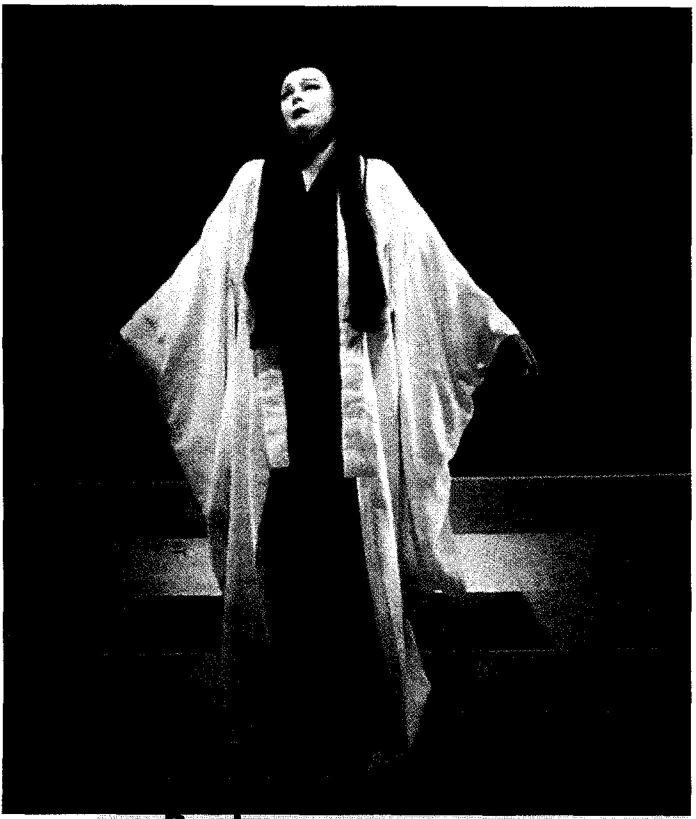


American Symphony Orchestra at Carnegie

Previews
Love in Vain

The New York City Opera opens its season this Saturday with the return of the Mark Lamos production of Puccini's 'Madama Butterfly.' Oksana Krovytska, who sang the title role last year, will give a repeat performance opposite Rafael Rojas as Pinkerton, with Kathryn Honan-Carter as Suzuki and James Maddalena as Sharpless. (See "Opera.")

Classical Music

Thursday, September 9

Bargemusic—Violinists-violists Michael Tree and Robert Rinehart, violinist Carmit Zori, cellists Bion Tsang and Christopher Constanza, and pianist Cynthia Raim perform Moszkowski's Suite in G minor, Glazunov's String Quintet, and Franck's Piano Quintet in F minor. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-2083), at 7:30; $23.*

Gwendolyn Toth, Harpsichord—Performs Bach's *Italian Concerto* and selections from *The Goldberg Variations* on the lautenwerk harpsichord. *St. Francis of Assisi Church, 135 W. 31st St. (212-967-9157), at 1:15; free.*

Saturday, September 11

Leodigario del Rosario, Tenor, and Regalado Jose, Piano—Perform works by Handel, Fauré, Strauss, Abelardo, San Pedro, Mozart, Puccini, Rodgers and Hammerstein, and Bernstein, in a concert sponsored by the University of the Philippines Alumni Association. *Weill Recital Hall, 154 W. 57th St. (212-247-7800), at 2; $20.*

Sunday, September 12

Bargemusic—See 9/9, at 4.

Lehmann College Community Band—Performs marches by Bonelli, Bilik, and Sousa; works by Shostakovich, Bernstein, and Ponchielli; and medleys of patriotic marches and songs from *Showboat.* With soprano Amy Ogden and baritone Paul Kreuzer. *Outdoor Amphitheater, CUNY Lehmann College, Bronx (718-960-8247), at 4; free.*

Manhattan School of Music—Performances of Schickele's Concerto for Chamber Orchestra, Weber's Concerto for Clarinet, and Beethoven's Symphony No. 5. With clarinetist Ricardo Morales. Glen Cortese, conductor. *Town Hall, 123 W. 43rd St. (212-840-2824), at 8; $25–$30.*

St. Bartholomew's Choir—Performs Mozart's Missa Brevis in B-flat, the final concert of St. Bartholomew's Summer Festival of Sacred Music. With organist Stephen Tharp and members of the St. Bartholomew's Chamber Orchestra. An organ-prelude performance of Mozart's *Andante* precedes the concert. William Trafka, conductor. *St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0227), at 10:50 A.M.; free.*

Monday, September 13

American Symphony Orchestra—Performs Wagner's Overture to *Tannhäuser,* Brahms's Concerto for Violin and Orchestra in D, and Shostakovich's Symphony No. 7 ("Leningrad"). With violinist Eugene Sarbu. Vakhtang Jordania, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800), at 8; $9–$36.*

Opera

Harmonia Opera Company—Performs Hikaru Hayashi's *Legendary Japanese Folk Opera* and selections from Broadway musicals, 9/13 at 8. With guest artist Lucine Amara. *Merkin Hall, 126 W. 67th St. (212-501-3330); $15–$30.*

New York City Opera—Performs Puccini's *Madai Butterfly,* 9/11 at 8, and Mozart's *The Magic Flu* 9/12 at 1:30. *New York State Theater, Lincoln Cen (212-870-5570); $22–$90.*

Dance

Gabri Christa and Cynthia Oliver—Perform *Lukosim* a collaborative dance-and-performance-art pie exploring women's issues relating to sanity, as p of Dance Theater Workshop's Carnival Seri With original music by Straylight and Vern Reid, 9/7 and 9/8 at 8. Through 9/26. *Dance T ater Workshop, 219 W. 19th St. (212-924-007 $15.*

Dancenow Downtown—Colloquium Contempor Dance Exchange presents a two-week festival dance performances and classes in downto spaces, featuring the work of more than 1 choreographers and companies, including Catterson & Dancers, Ramos Dance, Ke Garfield, Goldhuber & Latsky, and others. Call times, locations, and tickets. *Various locations (2 727-0784); $10.*

David Dorfman and Dan Froot—Perform *Horn, B* and *Job,* three performance-art duets in a progr titled "Live Sax Acts," as part of Dance The Workshop's Carnival Series, 9/11 at 8 and 9/1 3. *Dance Theater Workshop, 219 W. 19th St. (2 924-0077); $15.*

Sarah East Johnson and Lava—Perform *Lava Lov* cabaret-style program of works inspired by vol noes and incorporating dance and acrobatics, and 9/10 at 8, 9/11 at 3 and 8, and 9/12 at 3. W guest artists Nancy Brooks Brody, June Abra and Marina and Adriana Sgroi. *Flea Theater, White St. (212-226-0051); $25.*

Yves Musard—Performs *Between 19th and 14th* outdoor dance-and-performance-art piece ex ining the urban environment, as part of Downtown Arts Festival, 9/11 at 2. *The Kit Street Fair, 19th St. bet. Tenth and Eleventh (212-255-5793); free.*

Pilar Rioja—Performs a program of Spanish da and tangos, including *La Monja Gitana,* base a poem by Federico García Lorca and cho graphed by Rioja with Manolo Vargas, and *I mezzo,* a stylized Spanish dance based on a sical piece by E. Granados, 9/8 at 7, 9/10 9/11 at 3, and 9/12 at 7. Through 9/26. *Gra cy Arts Theater, 138 E. 27th St. (212-889-28 $25–$35.*

Reggie Wilson/Fist and Heel Performance Group— form "Qoqoda," a program of original works live accompaniment that incorporate vocal dance stylings from the southern United St Africa, and the Caribbean. Wilson and com will perform Wilson's *Pang, Introduction, The Wet, N/UM,* and a new work by perform artist Rhetta Aleong as part of the Dance Th Workshop Carnival Series, 9/9 and 9/10 through 9/19. Dance Theater Workshop, 21 19th St. (212-924-0077); $15.

Ground Rules:

This section emphasizes classical concerts, recita and public outdoor performances (but only the p meditated ones), and includes the occasional ja concert if it is held, say, in a public space. For ro concerts and club information, see "Nightlife."

Photograph by Carol R

nightlife

Mumia 911...Puente...Taylor and Jones

Performance
Funky Drummer

World-music mecca S.O.B.'s hosts a rare small-stage rave-up on September 13 with timbales virtuoso Tito Puente, whose driving percussion defined Latin jazz. (See "Small Stages.")

ograph by Dan Dion/Liaison Agency.

Concerts

ave Matthews Band—9/11 at 7/30. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171).* $38.50.

lwin McCain—9/11 at 8. *Town Hall, 123 W. 43rd St. (212-840-2824).* $25.

mma-Lamma Live—With Barry White and Earth, Wind, and Fire. 9/11 at 7. *Jones Beach Amphitheater, Wantagh (212-307-7171). $20–$55.*

nny Kravitz—With Smashmouth and Buckcherry. 9/8 at 8. *Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171). $38–$68.*

axwell—9/10–9/12 at 8. *The Theater at Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171). $48–$68.*

-107's 1999 Live Lunch Concert Series"—Performances every Thursday at noon. 9/9: BlackHawk; Chad Brock. *Austin J. Tobin Plaza between the World Trade Center Towers. Free.*

Small Stages

ene Grocery—9/8: Gary Knox; Candymeat; David Mead. 9/9: Steakhouse; Mosaic; Tugboat Annie. 9/10: Ambulance; Evelyn Forever; 9th House. 9/11: Fontaine; George Usher; Richard X. Heyman. 9/12: Food Stamp Fury; the Symptom; Mike Mox Big Five. 9/13: Section 8; True Love. Les San Culottes. *95 Stanton St. 212-358-1633). $.*

tom Line—9/8: Trilok Gurtu & the Glimpse. 9/11: Annie Golden & the Shirts; the Lovin' Kind. *15 W. 4th St. 212-228-7880).*

very Ballroom—9/8: Kendall Payne; Dido. 9/9: Link Wray. 9/10: Luka Bloom. 9/11: June of 44. 9/13–9/14: Manic Street Preachers; Remy Zero. *Delancey St. (212-533-2111).*

B & OMFUG—Ground zero of punk's tateside explosion and, twenty years ter, still a smoking, flyer-strewn it—in a good way. Dig the new, unfuzzy basement lounge. 9/7: Jets to razil. 9/10: Velvet Mafia. *315 Bowery, Bleecker St. (212-982-4052). $.*

ler—The free Monday-night series is ne of the best musical bargains in the ty: Past performers have included ee-jazz great Rashied Ali, free-jazz xperimenter and Sonic Youth front an Thurston Moore, and out-and-ut freak Beck. *416 W. 14th St. (212-29-0785). $.*

—Sundays: Kiki and Herb: "Have Another." Thursdays: Mingus Big Band. 9/7: Nona Hendryx. 9/8: Wild Colonials; Joy Askew; Mightyhead. *Time Cafe, 30 Lafayette St. (212-533-2680).*

& Heifers Honky Tonk North—The newly opened town Hogs & Heifers promises the raucous ood times as its downtown counterpart. All ows begin at 10 and admission is free. Every esday in September: Western-swing music with estern Caravan. 9/10: Elena Skye & the Demo-ion String Band. 9/11: Rob Ryan Band. *843 rst Ave., bet. 95th and 96th Sts. (212-722-8636).*

g Plaza—9/9: Beta Band. 9/10: Alan Parsons Live Project. 9/11: "Mumia 911," with Deep Banana Blackout; Percy Hill. *17 Irving Pl. (212-777-6800).*

Joe's Pub—9/11: Richard Bona. 9/13: Faith Prince. *425 Lafayette St. (212-239-6200).*

Knitting Factory—9/7: Susie Ibara; Miya Masaoka; Reggie Workman; Gerry Hemingway. 9/8: Thinking Plague; Dr. Nerve. 9/9: Magnetic Fields record-release party. 9/10: Magnetic Fields. 9/11: "Mumia 911," with Gil Scott-Heron, Chuck D, others. 9/12: Graham Haynes; Splattercell. 9/13: "A Night in the Balkans: Slavic Soul Party." Matt Moran's Slavic Soul; Pachora; Lexicon Bulgarian Band. *74 Leonard St. (212-219-3055). $.*

Manitoba's—Shows at 10. 9/7: Hot Water L.E.S. 9/8: The Seculars. 9/11: Adam Roth. 9/12: Hamell on Trial. 9/13: Beat Rodeo. *99 Ave. B (212-982-2511). Free.*

Maxwell's—9/7: Godspeed You Black Emperor; La Bradford; poet Brenda Shaughnessy. 9/8: Linda Perry; Patty Rothberg. 9/10: Link Wray. 9/11: Big Sandy & His Fly-Rite Boys. 9/12: Soul Asylum. 9/13: Low; Scarnella. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

S.O.B.'s—Most nights, sets at 10 and midnight. 9/11: "Mumia 911," with Silvana Magda and Katende. 9/13: Tito Puente. *204 Varick St. (212-243-4940).*

Tramps—9/9: Link Wray. 9/11: Soul Asylum. 9/13: Ehades Ochoa; Charlie Musselwhite. *51 W. 21st St. (212-727-7788).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 9/11: "Mumia 911," with Poor Righteous Teachers, J-Live, others. *161 Hudson St. (212-966-5244) $.*

Clubland

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house-music party "Bang the Party," a nifty trip-hop night called "Nice & Easy," and "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Saturdays belong to the British rock of "Tiswas"; Sundays, D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

Life—Okay, we give. It is the only hip place on

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, *Austin Powers*–esque midweek romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident D.J. Adam Scott. Thursday night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. Life also hosts a monthly drum-'n'-bass party called "Heat." *158 Bleecker St. (212-420-1999).*

Mother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesday's belong to "Jackie 60," the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped-Out Party Girls." Thursdays are taken over by the very gothic "Long Black Veil," and Fridays are the ladies-only "Clit Club." *432 W. 14th St. (212-366-5680).*

Speed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swanky roof deck. Every Friday, the main floor belongs to Hot 97's D.J. Enuff. Saturdays, D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house. "Cafe Con Leche," a Latin-house-themed night, takes over every Sunday. Look out for a Friday-night soulful-house party called "Twisted" with D.J.'s Merritt and Father Chris. *20 W. 39th St. (212-719-9867).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's bigg
marquee attractions. Fridays, world-class D.J.'s li
Carl Cox, Sasha and Digweed, and Cassius play f
a mixed crowd of drag divas and on-the-pro
straights; Saturdays belong to aging club king D
Junior Vasquez and his bare-chested Chelsea-b
following. 9/10: The Advent; Ken Ishii; Tsyo
Suzuki. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hed
nistic downtown space is now a dance-music puri
paradise. "Little" Louie Vega spins at the relax
low-key (for now) house party "Sunset Ritu
every Wednesday, Fridays are hosted by deep-ho
D.J. Danny Tenaglia, Saturdays are taken over
Timmy Regisford's fantastic house-music pa
"Shelter," and Sundays, which belong to Franç
K's legendary afternoon party "Body & Soul," p
vide plenty of musical uplift for the city's groo
hungry denizens. *6 Hubert St. (212-343-1379).*

The Warehouse—Manhattan-centric clubbers h
been eating their bridge-and-tunnel-dissing cr
thanks to this house-music paradise located in
all places, the Bronx. Saturdays are the night
head up to the Warehouse and check out D.J.'s
T-Pro and Andre Collins. Could this be the
ginning of an outer-borough clubland ren
sance? *141 W. 140th St., bet. Grand Concourse*
Walton Aves. (718-992-5974).

Performance
Political Performance

The Beastie Boys aren't exactly the sort of fellows you'd expect to find on Christine Todd Whitman's radar screen. But six months ago, the New Jersey governor condemned their Continental Airlines Arena concert with Rage Against the Machine, a benefit for Mumia Abu-Jamal, the black activist and author sentenced to death in 1982 for the murder of Philadelphia policeman Daniel Faulkner. The controversy prompted Beastie Adam Yauch to write an open letter defending what has become one of the highest-profile music-industry causes célèbres since the Sun City boycott. And it's likely to be reignited September 11 when Mumia 911 (an organization whose advisory board includes such luminaries as Ossie Davis and Alice Walker) holds a series of concerts and art exhibitions billed as a "National Day of Art to Stop the Execution of Mumia Abu-Jamal." New York City will host some of the more exciting musical events: a Knitting Factory performance by political soul man and spoken-word innovator Gil Scott-Heron (pictured); an underground-hip-hop night at the Wetlands featuring Heltah Skeltah, Poor Righteous Teachers, Shabaam Sadiq, and J-Live; a Brazilian-music showcase at S.O.B.'s with Silvana Magda and Katende; and a funk concert at Irving Plaza with Deep Banana Blackout. Whichever side you're on, it's encouraging to see politics return to the forefront of rap and rock.

Ethan Brown

Jazz

Birdland—Proof that jazz is alive and well in midto
this classy boîte serves up some fine southern cui
along with its first-rate lineup. Every Sunday ni
Chico O'Farrill's smoking Afro-Cuban Jazz
chestra. Every Monday night, the Toshiko Akiy
Jazz Orchestra. Every Tuesday, the Ellington
chestra. Every Friday, the Lew Anderson Big B
swings from 5:30 to 7:30. $15–$20 cover; $10 m
imum. Sets at 9 and 11. 9/7: Janis Siegal. 9/8–9/
Jon Faddis, Slide Hampton, Jimmy Heath. *315*
44th St. (212-581-3080).

Blue Note—With a first-rate sound system and a
cent view from every seat in the house, the "
capital of the world" often presents two top-fl
artists in one evening. Sets at 9 and 11:
9/7–9/12: Pat Martino & Joyous Lake; J
Scofield. 9/7–9/9: Cecil Taylor with Elvin J
(late shows only). *131 W. 3rd St. (212-475-85*

Deanna's—This Lower East Side jazz haunt ru
singer Deanna Kirk should give Tonic a run fo
money. Open Tuesday through Sunday. Kirk
forms on most nights. *107 Rivington St. (212-*
2258).

Detour—With no cover and top-notch young p
ers, this cozy, tiled East Village joint packs 'e
every night of the week. Sundays: Mike Mag
gan. 9/7: Kerry Pollitzer Quartet. 9/8:
Haiduck Quartet. 9/9: Elvis Sinatra. 9/10:
Hong Quartet. 9/11: Eric Rasmussen Qua
9/13: Marya Lawrence and Metamorphosis.
E. 13th St. (212-533-6212).

Dharma—An elegant little gem of a club, se
sounds from funky bop to "out" experimenta
on the historic shopping thoroughfare—just
pay retail. Sets at 7 and 10. *174 Orchard St. (*
780-0313).

Garage Restaurant and Cafe—A comfortable West
lage jazz spot located in a former auto garage.
David Coss. 9/8: Kendra Shank. 9/9: Sandra
9/10: The Herschey Barr Band. 9/11: The Hers
Barr Band; Chuck Brahman. 9/12: Pucci Am
Jhones; David Coss. 9/13: Howard Williams
Orchestra. *99 Seventh Ave. So (212-645-0600).*

Iridium—In this surreal basement club across
Lincoln Center, you'll find formidable jazz co
and the occasional legend. Thoughtful table p
ment minimizes a couple of structural colu
potentially disastrous effects on sight lines.
day nights, the Les Paul Trio holds office h
9/7–9/12: Marcus Printup & Wes Ande
Quintet. Sets at 8:30 and 10:30 Sun.–Thurs.,
extra midnight set Fri. and Sat. *44 W. 63rd*
across from Lincoln Center (212-582-2121).

Jazz at Noon—East midtown's long-running, Fri
afternoon jam session—where Dizzy Gille
Clark Terry, and Elvin Jones have all been vis
scholars—returns for its thirty-third season,

Performance

Birthday Bop

The inimitable Elvin Jones (pictured) celebrates his 72nd birthday with six nights at the Blue Note, September 7 through 12. For most of the week, the longtime Coltrane sideman will lead his powerhouse big band, but the real excitement arrives with the second sets on September 7 through 9, when Jones packs up his charts, sends the band home, and settles in for some late-night improvisation with another stalwart of the sixties avant-garde, pianist Cecil Taylor. It's the first such gig for these titans of the free (Taylor) and the funky (Jones), and the meeting promises to be a meltdown. (See "Jazz.")

graph courtesy of Elvin Jones.

the usual high-caliber house band. 9/10: Victor Lewis Trio. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (212-832-0888).*

he Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7 , guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. *116 E. 27th St. (212-576-2232).*

mall's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

veet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (212-242-1785).*

vern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

nic—Yet another impeccably hip Lower East Side vant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. /8–9/9: Electronica Festival. 9/10: Miya Masaoa; Scarnella; Interstellar Space. 9/11: Parrot robe; Harriet Tubman; Those Bastard Souls. /12: Dave Schramm; Holy Modal Rounders. *107 orfolk St. (212-358-7503). $.*

age Vanguard—Perhaps the world's greatest jazz lub, and certainly the most steeped in history, this ark, smoky institution is revered by fans around the orld. Study the photos of jazz icons, dig the curains Miles Davis once played to, and sneak a glance nside the kitchen, an Algonquin Round Table for he bop age. Mondays, the Vanguard Jazz Orchestra wings on. Sets at 9:30 and 11:30, with a late 1 A.M. et Fri. and Sat. 9/7–9/12: Clark Terry Quintet. *178 eventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

ton Comedy Club—*Animal House* ambience and, ost nights, comedy to match. Tues.–Thurs., ows at 9:30; Fri.–Sat., shows at 8,10, and midight. Jim Norton, D. C. Benny, Jim Gaffigan, obert Kelly, Jordan Rubin, Nick Swardson & acio. *82 W. 3rd St. (212-477-1000).*

lines on Broadway—In Times Square just down the reet from the *Letterman* show, Carolines hosts big mes and talented up-and-comers in its wide, elent, TV-studio-like basement. Mondays, "New Talt Night," hosted by Eddie Brill. $12.50–$24.50; o-drink minimum. *1626 Broadway, bet. 49th and th Sts. (212-757-4100).*

edy Cellar—A physical throwback to sixties Vilge coffeehouses, this is the late-night subternean haunt of many of the city's top comics. ows Fri. at 9 and 11; Sat. at 8:30, 10:15, and idnight; and Sun.–Thurs. at 9. Through 9/12: reer Barnes; Mitch Fatel; Dave Attell; Nick Diolo; Godfrey; Robert Kelly. *117 Macdougal St. 12-254-3480).*

ic Strip—Probably the most expertly booked b in the city, this showcase offers an eclectic ix of comedians every night of the week. *1568 cond Ave., bet. 81st and 82nd Sts. (212-861-86).*

erfield's—Founded by the respect-deprived coedian two decades ago, this Vegas-style lounge is e of the city's oldest comedy establishments. ows Fri. at 9 and 11:15; Sat. at 8, 10:30, and :30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. *34 W. 22nd St. (212-367-9000).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6061). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and midnight. *236 W. 78th St. (212-595-0850).*

Surf Reality—The Lower East Side's fave spot for sketch and improv, slackerly and otherwise. Thursdays: "The Black, the Jew and You!" *172 Allen St., second fl. (212-673-4182). $.*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. Sun.: The Howard Fishman Quartet. 9/7–9/25: Mary Cleere Haran in "Crazy Rhythm," with Richard Rodney Bennett. *59 W. 44th St. (212-840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Bemelmans Bar—Through 10/9: Peter Mintun. $10 cover; $5 at the bar. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs works by Gershwin, Van Heusen, Arlen, and Rogers in "Where or When?" Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

Danny's Skylight Room—$20; $15 minimum. *346 W. 46th St. (212-265-8130).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Wed. at 8:30: "The Next Big Broadway Musical," an improvised comedy. $10 cover; two-drink minimum. *343 W. 46th St. (212-757-0788). $.*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9; Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. *363 W. 46th St. (212-586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 9/7: Alicia Adams with Bobby Peaco. 9/8: " 'If the Boy Is Prettier Than You': The songs of Frank D'Agostino." 9/9: Michael McQuary. 9/10: Anthony Santelmo Jr. "In Between Goodbyes." 9/11: Spence Cook. 9/12: Birdie Musicus with Ted Firth. 9/13: " 'If the Boy Is Prettier Than You': The Songs of Frank D'Agostino." *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Sardi's—Fridays, John Malino's combo plays jazz standards and a little "down-home blues." No cover; $12 minimum. Beginning 9/12: "Starboard Home," a new musical by Chuck Muckle and David Eisner. *234 W. 44th St. (212-221-8444).*

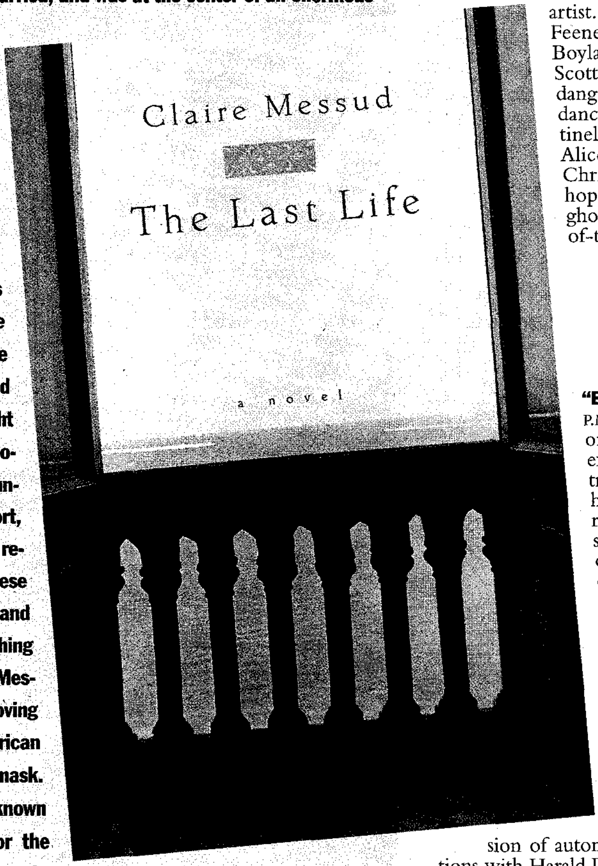
the mix

Kurt Vonnegut...Martin Short

In Print

No Forwarding Address

Claire Messud's first novel, *When The World Was Steady*, was set in Indonesia, and her latest, *The Last Life*, takes place in New England, France, and Algeria. But Messud herself is from decidedly unexotic Greenwich, Connecticut. She did spend spells in Canada, Australia, and most recently England, where she went to grad school, got married, and was at the center of an enormous hoo-ha because her husband, James Wood, then the literary editor of *The Guardian* and a judge for the Booker Prize, neglected to mention they were married when another judge nominated Messud for the "long list" of potential recipients. (People of letters in London promptly freaked out.) Messud is now back in her homeland, settled in scandal-free Washington, D.C., but she is still very much interested in the experience of being foreign. "One thing I wanted to do in this novel was to write about the *pieds noirs* experience, which I have some family ties to because my father is French," she says. The *pieds noirs* were the French who settled in and were eventually expelled from Algeria. "They were caught on the wrong side of history—as were many colonial people all over the world," says Messud. "After a bitter but undeclared war that many people in France did not support, the *pieds noirs* felt they were losing their homes and returning to a country in which they didn't belong; for these people, there is a very complicated sense of unease and alienation in France, and a very nostalgic sense of everything they have lost." This is the inherited feeling of privation Messud's young heroine Sagesse LaBasse compounds by moving to America after her family disintegrates. "I'm not American by default. It's a choice," says Sagesse. "But it is a mask. Who, in the thronged avenues of Manhattan, hasn't known this? It is the same, for the Korean saleswoman or the Bangladeshi businessman or the Nigerian student, for the Iowan nurse and the Montanan secretary, as it is for me." As Messud sees it, "we all have nostalgia for the places that have disappeared— even if it's just Westchester." She will be reading at Barnes & Noble, 2289 Broadway, at 82nd Street, on September 14 at 7:30 P.M. **ARIEL LEVY**



John Leonard's TV Notes

Pete Peterson: Assignment Hanoi (9/7; 10 to 11 P.M.; Channel 13) filmmaker Sandy Northrop followed our ambassador around Vietnam for five months in 1998, from which we learn not only a great deal about the postwar generation and how it tries to cope with a global economy but even more about the ambassador himself, who was an Air Force pilot shot down during the war, who was held as a POW for more than six years, who returned to run for and get elected to Congress, and who now completes a remarkable cycle. A worthy companion piece to Barbara Sonnenborn's extraordinary *Regret to Inform*.

Pi (9/10; 9 to 10:30 P.M.; Sundance) brings director Darren Aronofsky's mind-boggling thriller at last to television. See migraine-afflicted mad genius Maximillian Cohen closing in on a string of 216 numbers to prove his contention that the whole universe—including chaos theory, Jewish mysticism, and the Chinese game Go—is ruled
identifiable mathematical patterns, only to fi
himself pursued by bloodthirsty Wall Street br
kers and Hasidic Jews. And I have just simplifi
the plot.

The Hunger (9/10; 9 to 10:30 P.M.; Showtime) i
troduces a trilogy of short fantasy/horror films
be followed by an additional nineteen episodes
the same genre. "Sanctuary," starring Da
Bowie and directed by Ridley Scott's brot
Tony, takes us from a gunshot wound to an ab
doned prison to a sort of sacrific
artist. "Skin Deep," starring K
Feeney, Kate Vernon, and Sar
Boylan, and directed by Rid
Scott's son, Luke, goes instead o
dangerous visit to "a lesbian l
dance barn." "The Dream Se
tinel," starring Eric Roberts a
Alice Poon and directed
Christopher Hartwill, features
hopeless lust of a murder
ghost for a suicidal stripper. Sta
of-the-art woo-woo.

Radio Highlights

"Evading the Virus"—9/7 at 4
P.M. on AM 820 and 7:30
on FM 93.9: A document
examining the controver
trend of HIV-positive par
having children, for which
respondent Stephen Sn
spent a year tracking the l
of two couples who relied
experimental medical te
niques to help them conc
without spreading the vi
NPR.

Lectures and Pane

**"Different Roads: Automo
for the Next Century"**—9/
10 A.M. and 2 P.M.: A dis
sion of automobile design and its imp
tions with Harald Diaz-Bone, transport and e
ronmental scientist; Jim Hall, industry analys
AutoPacific; Jane Holtz Kay, architecture criti
The Nation; and others. The Museum of Mo
Art, 11 W. 53rd St. (212-708-9781); $10–$20.

"Y2K Community Conversation"—9/8 at 6 P.M.:
A. Koskinen, chair of the President's Counc
Year 2000, and New York's deputy mayor of o
ations, Joseph J. Lhota, talk with commissio
federal officials, and representatives from uti
about the dreaded computer bug. John Jay A
torium, 899 Tenth Ave., bet. 58th and 59th
(212-788-2969); free.

"A Conversation with Martin Short"—9/8 at 7:30
Meet the man behind Ed Grimley, Jackie R
Jr., Nathan Thurm, and other classic *Saturday*
Live characters, who's getting his very own sy
cated talk show starting 9/13. The Museum of
vision & Radio, 25 W. 52nd St. (621-6600); $1

"Origins of the Japanese Garden"—9/8 at 6:30

ünter Nitschke, director of the Institute for East sian Architecture and Urbanism in Kyoto, discusses how Shinto, Japan's indigenous religion, has haped the history of their gardens. Japan Society, 33 E. 47th St. (212-832-1155); $10.

meralda Santiago Interviewed by Jill Ker Conway"—/9 at 6 P.M.: Historian and author of *True North* ill Ker Conway speaks with the author of *When I Vas Puerto Rican* and *Almost a Woman*. The New ork Public Library, Fifth Ave. at 42nd St. (212-30-0855); $10.

shion on Stage: Couture for the Broadway Theater"—/12 at 2 P.M.: Phyllis Magidson, curator of the ostume Collection at the Museum of the City f New York, discusses the partnership between outure fashion and Broadway in the first half of e twentieth century. 1220 Fifth Ave., at 103rd St. 212-534-1672); free with admission.

The Written Word

Vonnegut—9/8 at 7:30 P.M.: Reading from his latest, *Bagombo Snuff ox: Uncollected Short Fiction*. Barnes Noble Union Square, 33 E. 17th . (212-253-0810); free.

ald Antrim—9/8 at 7 P.M.: Posman ooks, 9 Grand Central Terminal 12-983-1111); free.

npa Lahiri—9/9 at 7 P.M.: Reading om her first collection of short sto-es, *Interpreter of Maladies*. Zinc Bar, 90 . Houston St. (212-477-8337); free.

than Lethem, Sheila Kohler, and Ken Fos-—9/9 at 8 P.M.: Reading *Motherless ooklyn, Cracks,* and *The Kind I'm Like-to Get*, respectively. The National Arts lub, 15 Gramercy Park South (212-2-4648); free; please wear a jacket.

r Rosenblatt, William Greider, Molly skell, and Alex Kotlowitz—9/9 at 7:30 .: Reading from the collection of ays *Consuming Desires: Consumption, lture, and the Pursuit of Happiness.* rnes & Noble Union Square, 33 E. th St. (212-253-0810); free.

Fairstein—9/13 at 8:15 P.M.: Read- *Cold Hit*. 92nd St. Y, 1395 Lexing- Ave. (212-996-1100); $20.

rd Martin and Roger Bonair-Agard—13 at 6 P.M.: Reading from recent rk. Mad Alex, 234 W. Broadway 2-693-0405); $5.

Brock-Broido and Charles Simic—14 at 7 P.M.: Reading from their po-y. The Russian Samovar, 256 W. d St. (212-533-6391); $3.

Tours

fic TriBeCa"—9/11 at 3:30 P.M.: Vis-e old Mercantile Exchange Build-, DeNiro's Tribeca Film Center, yvesant High School, and the for-r home of John F. Kennedy Jr. et at the northwest corner of nklin St. and W. Broadway (212--2663); $5.

Annual NYC Century Bike Tour"—9/12 , 6:30, 7, and 7:30 A.M.: Choose a -, 75-, 50-, or 35-mile tour and ise through Manhattan and the out-oroughs along with an expected 0 other bikers at this annual bene-or Transportation Alternatives. All s start and end at the Harlem Meer entral Park at 110th St. and Lex-on Ave. (212-629-3311); $40–$45.

Events

Annual Feast of San Gennaro"—–9/19: Processions, games, and e Italian food than you've ever gined possible to celebrate the pa- saint of Naples. Bandstands with nightly entertainment on Grand St. and Hester St. between Mulberry and Baxter Sts. (212-586-2600); free.

"Fiesta de Flores"—9/11 and 9/12: Merengue, salsa, and mariachi music; dancing; Latin American food and tropical ices; puppets; crafts; piñatas; and plenty of flowers. The New York Botanical Garden, 200th St. and Kazimiroff Blvd. in the Bronx (718-817-8616); free.

"Downtown Arts Festival"—9/8– 9/30: Cutting-edge art—like performances on Chelsea rooftops and a free block party with electronic music and video shorts—throughout Chelsea, SoHo, and the Lower East Side. Call the festival hotline at 212-243-7675 for a complete guide to locations, times, and prices; many events are free.

Benefits

"Animal Mukti"—9/7: Food, music, and an auction of offerings from Jill Anderson, Kate Bachner, Al-

Happening **The Downtown Arts Festival presents acts like Yves Musard (pictured, below), who will offer performance art and a tour of Chelsea at the same time. Theater, film, video, dance, and digital pieces run September 8 through 30 at various locations throughout lower Manhattan. See "Events" for details.**

raphs: top, François Portman; bottom, Bobby Miller.

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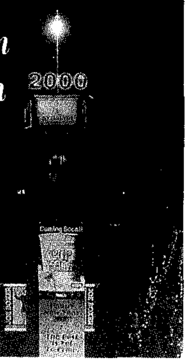

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	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	ANA MSG 8PM	KC MSG 8PM	KC MSG 8PM		BOS MSG 7:30PM	BOS FOX 1PM	BOS MSG 1:30PM
METS	SF WB 1:40PM	SF FSNY 7:10PM	SF FSNY 1:40PM	LA WB 10:10PM	LA FSNY 10:10PM	LA WB 10:10PM	LA FSNY 8:10PM
METROSTARS							CLM UNI 1PM
LIBERTY			PLAYOFFS / GAMES TO BE DETERMINED				
	9/6	9/7	9/8	9/9	9/10	9/11	9/12

pana Bawa, Oleg Cassini, Gucci, Elisa Jiminez, Betsey Johnson, Donna Karan, Stella McCartney, Matt Nye, Ralph Lauren, Cynthia Rowley, and others to benefit animals through outreach efforts aiming to promote adoption and neutering. 404 Lafayette St. Call 800-295-6814, ext. 208 or 212-752-4842 for further information and prices.

Exhibitions

"Such Friends: The Work of W. B. Yeats"—Through 9/11: Books, manuscripts, photographs, correspondence from fellow literary figures like George Bernard Shaw, and drawings of Yeats by his father. The New York Public Library's D. Samuel and Jeane H. Gottesman Exhibition Hall, Fifth Ave. at 42nd St. (212-869-8089); free.

"Two Five-Letter Words: Lenny Bruce"—Through 10/3: A tribute to the late blacklisted comedian featuring all of Bruce's surviving television work, including appearances on *The Steve Allen Show* and *Arthur Godfrey and Friends.* Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $6.

"Fashion Onstage: Couture for the Broadway Theater, 1910–1955"—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation, $5.

Online

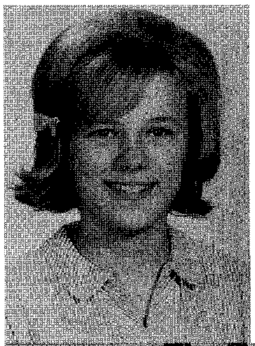
New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Forget about Blockbusters and download movies—for rent or purchase—directly to your PC; find a funny name from the New Yc area; stop in on a new e-tailer that keeps your l glossy; and get daily news delivery in a surprisir ly old-media format. But before you click av from us at www.nymag.com, stick around a check out all our other great features, like sele ed articles from the current issue, extens archives, and our expanded "Cue" section, p Web exclusives like daily event picks, "F Words" for bibliophiles, our helpful Subscri Service Center, and daily New York trivia.

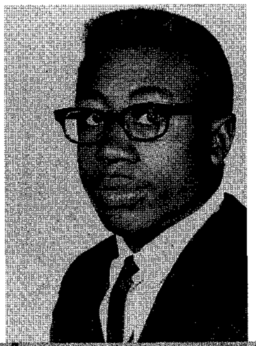
Sports

New York Historic Ride—A tour of lower Manhattan bicycle, this ride, organized by the environme group Times Up, combines the educational exp ence of a walking tour with the workout of a b tour. The ride, which takes place on 9/10, start 10 P.M. in front of the United States Courthous 40 Centre St. and continues on a guided tou southern Manhattan's historic landmarks. Free open to all. Call the Times Up ride line at 212-8 8222 for more information.

American Heart Association Wall Street Run/Walk—9/9 at 6 P.M., the New York Road Runners C and the American Heart Association are hos the nineteenth annual Wall Street Run/Walk. course starts and finishes on West Street near (World Financial Plaza in Battery Park City, runs 5K through the financial district. Entry c $25 for NYRRC members and $40 for n members and is open to individuals and corpo groups. Participants are encouraged to co sponsors for the Run/Walk, with proceeds g to benefit the AHA, and prizes will be awarde the top male and female finishers, the top t finishers in each age category, and the fund-raisers and corporate teams. Call Run/Walk hotline at 212-878-5921 more information.

City-Sports for Kids—Starting 9/12 at 2 The next program of City-Sports for I led by Bob Glover and Shelly-lynn rence, will focus on skill training and intensity competitions in track and events such as long-distance running, sp hurdles, long jump, and javelin. The regi tion fee is $20; the program is open t children born from 1986 to 1993, but r tration is limited to 300, so participant encouraged to apply early. For registr forms and further information, call R H. Glover & Associates at 914-366-417





The Tube

Scenes From a Marriage

'An American Love Story' spends five nights, ten hours, and a year and a half of producer-director-cinematographer Jennifer Fox's time exploring the 30-year marriage of Bill Sims, a black blues musician, and Karen Wilson, a white business executive, who've raised their two bi-racial daughters in Queens. Kud to Fox, who deserved every award she won for her documentary 'Beirut: The Last Home Movie,' and to "American Playhouse," which has provided this enormous umbrella to shade her work from compromise. September 12 through 16 at 9 P.M. on Channel 13.

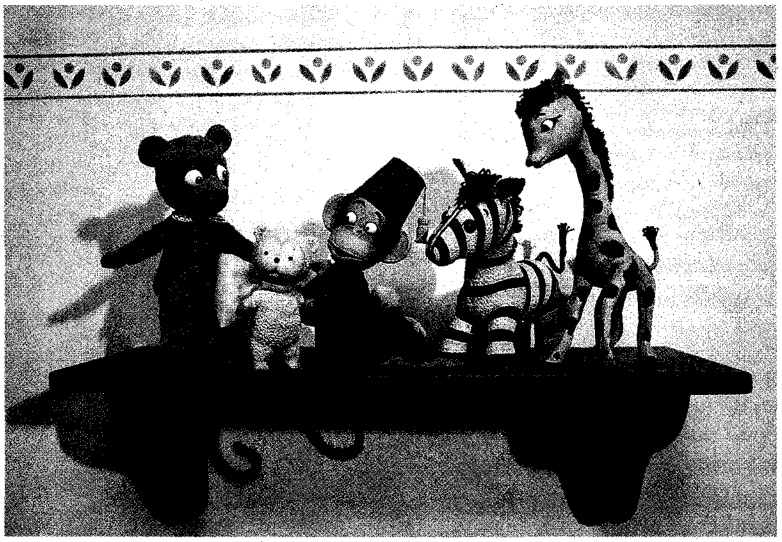
Photograph courtesy c

kids

Ugly Ducking...Bug Parade

On Tube
Up the Water Spout

As long as they control the remote, parents—even Barney-phobic parents—will almost always turn to public television for children's programming rather than face the inevitable demands for *stuff* that commercial TV provokes. So the introduction, by Fox Family Channel, of the blissfully ad-free *It's itsy bitsy Time* (weekday mornings from 9 to 9:30 and from 11:30 and 12:30, starting September 6) may arise more from good business sense than from social responsibility. Add in the fact that the program lacks the violence so prevalent in children's programming, and parents everywhere will want to thank Hasbro, sponsors of the show, identified with a two-minute soft-sell "bumper" at the beginning and end. To find cartoons without sassy mammals getting squashed by steamrollers, Fox searched abroad, and a distinct foreignness permeates the shorts despite re-dubbing that allows an American audience to follow what's going on without loss of he appealing brogues and lisps.



An American animal character would not be knitted out of a ball of wool—any half-conscious hannel surfer would be aware such a creature didn't hail from these parts. In these United States, would uncute juvenile moles talk out their differences in some dark hole over acorn oup? Fuhgeddaboudit. They'd be hurling firearms at one another, more likely. Itsy bitsy Entertainment Company, which markets Teletubbies in this country, has already shown that tots' astes can be anything but parochial. In the French-produced *64 Zoo Lane,* animal characters—such as a Russian-accented polar bear and an Aussie kangaroo—are always coming up ith left-brain solutions that make all the critters happy whether they have a hump or a trunk. a children's television program can turn a profit without huckstering or hitting anyone over e head that would be just such a phenomenon.

Barbara Ensor

Children's Events

s Sans Tent—Eight-year-old twin sisters do an robatics act together as part of an eruption of s called *Lava Love* performed by Sarah East nson's all-female ensemble Lava, at the **FLEA EATER**. Not specifically a children's show, the ltimedia production will include a hula-oping act, boxing, pogo-stick jumping, and a trapeze act; 9/9 through 10/2, at 41 White St. (212-226-0051); $25.

Ground Rules:

= free

= now or never (one-shot deal or final week)

Animal Instincts—Join staff at the **STATEN ISLAND ZOO** for the "Primarily Primates" program, where smart participants will find out how we know apes and monkeys are so intelligent—and perhaps witness some examples of that brainy behavior; 9/11 at 10:30. Kids need to be at least 6 years old. 614 Broadway, Staten Island (718-442-3174) Registration is required; $8.●

Blow Your Horn—Decorate a shofar and find out how it is supposed to be blown by people who claim to know at **THE JEWISH MUSEUM**. The New Year festival on 9/9 begins at 3:30 with materials to decorate horns in the Family Activity Center. At four o'clock, children ages 2 to 4 are invited to sing songs and hear stories. The Shofar Show Off for larger, noisier kids begins at 5; a contest will be held to see who can blast longest. Elsewhere in the museum, kids can dress up to become members of two late-nineteenth-century Jewish households in very different parts of the world—a Lower East Side tenement and a Persian home—at the same time. "Pickles and Pomegranates: Jewish Homes Near and Far" is on view through 10/00. 1109 Fifth Ave., at 92nd St. (212-423-3200). Admission: $8, $5.50 for seniors and students, free to children under 12; on Tuesday evenings from 5 to 8, admission is free to all.●

Street Scene—Kids thus far deprived of street fairs owing to their parents' abhorrence of them may finally get a parallel experience, at the **KITCHEN**'s Downtown Arts Festival. Hear "anti-folk crusader" Felaheen and high-speed lingual acrobatics by Mariano Weinstein, 9/11 from 2 to 5. Videos from the Kitchen's collection will be screened. 512 W. 19th St. (212-255-5793).●●

Once Upon a Time—Two particularly well-loved stories are told at the statue of Hans Christian Andersen in **CENTRAL PARK** this week. First, Diane Wolkstein tells Eleanor Farjeon's "Elsie Piddock Skips in Her Sleep"; then Shirley Keller tells Andersen's own "The Ugly Duckling" to the assembled swans; 9/11. Near 72nd St. and Fifth Ave. Storytelling takes place every Saturday morning at 11 through 9/25, rain or shine.●

Jungle Rumble—Rudyard Kipling's classic *The Jungle Book* is brought to life by **PUPPETWORKS**' cast of wooden marionettes. Saturdays and Sundays, through 12/19 at 12:30 and 2:30 P.M., and, beginning 10/1, Friday evenings at 7 P.M. Admission is $7, $5 for children. 338 Sixth Ave., at 4th St., Brooklyn. For reservations, call 718-965-3391.

Play Ball—Play basketball, soccer, handball, or jump rope without lugging or buying equipment. Free kits filled with a variety of games and sports equipment can be borrowed year-round through the Central Park Conservancy at **CENTRAL PARK**'s North Meadow Recreation Center. Weekdays 10 A.M to 8 P.M. and weekends 10 A.M to 6 P.M. Call to reserve (212-348-4867). Mid-park at 97th St. ●

Six-Legged—Winding up the "Movies for Kids Bug Out" series at the **WALTER READE THEATER** is *Hoppity Goes to Town,* a cartoon feature with several zippy tunes about an anthill threatened by the forces of New York City real estate, preceded by the short *Of Thee I Sting,* on 9/11 and 9/12 at 2; and, the final week, *Microcosmos,* which takes audiences close up into the world of snails, lady bugs, and beetles, preceded by *The Bug Parade,* made in 1941, 9/18 and 9/19 at 2. 165 W. 68th St., near Broadway. Tickets are $3 for both adults and children. ●

Upcoming Om—Next week, traditional Reiki master Donna Bender offers a daylong "Living Light" workshop for kids ages 7 to 12 at **NEW PERSPECTIVES**. 9/18 from 10 to 4. 220 Madison Ave. (212-679-7810). $85.

graph courtesy of the Itsy Bitsy Entertainment Company.

c u e

Ethan Brown
Nightlife

Barbara Ensor
Kids

Brett Kelly
Movies

Ariel Levy
Books
Events
Radio

John Leonard
Television

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Sports
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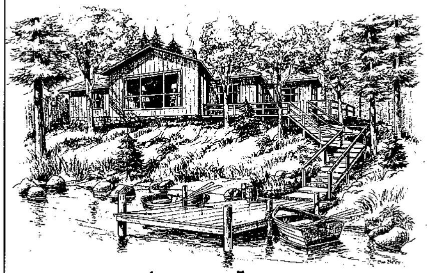

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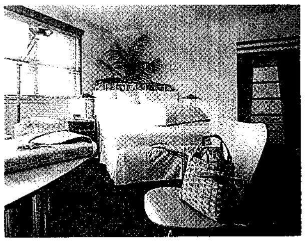

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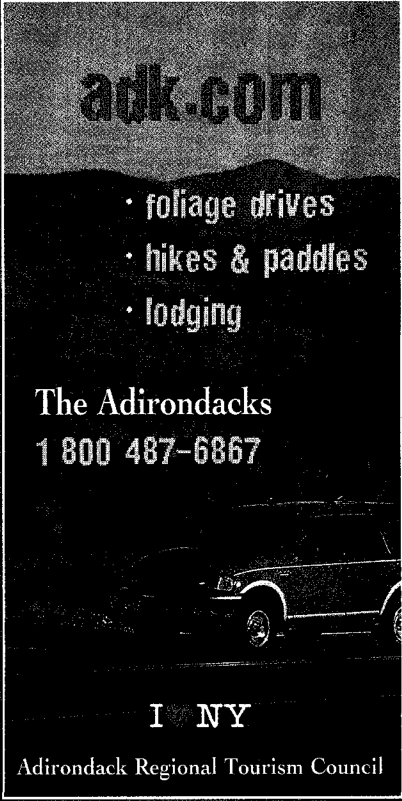

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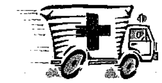
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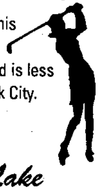

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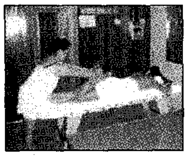

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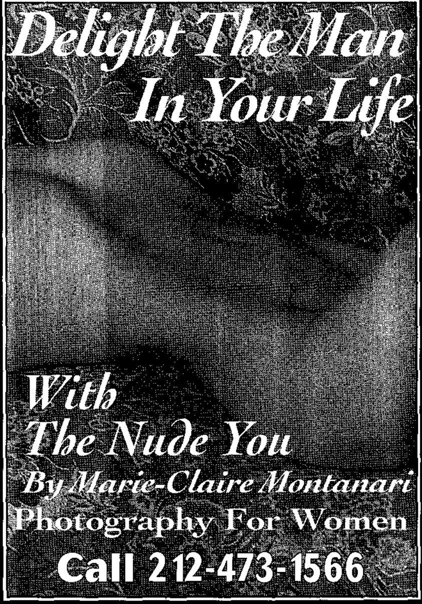

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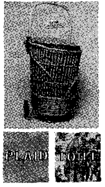

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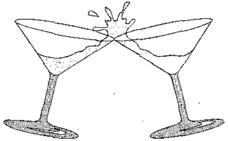

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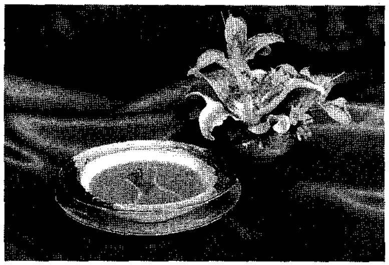

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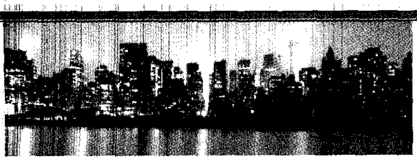

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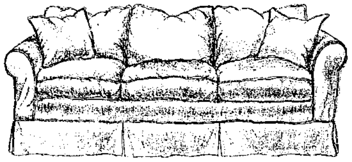

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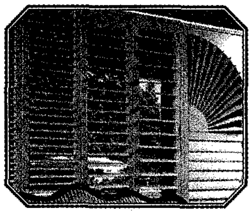

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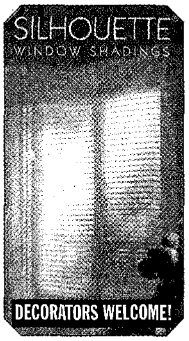

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My Simple Plan—To find a good man/Honest with integrity, 48-60/With kindness, not thrifty/Sense of humor'd be nifty/I'm a lovely woman, attractive and lively/Trim professional with a good heart - that describes me/If what I've said appeals to you/A relationship we may start anew/So make a call, write a letter/Life as a pair is richer and better. 1515✉☎

Gay, Super-Successful—Good-looking, 50, in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special life style. Photo/letter. Serious replies only. 1552✉

Fall Preview—Attractive, exuberant female mensch, young 50s, seeks personable, secure, fit, stable gentleman, ready to commit to a relationship - to share theater, Elton John concert, movies, dining, more. Note/photo/phone. 1535✉☎

Slender, Shapely, Striking Woman—Magnetic sex appeal, seeks 60s-70s, sensuous, educated, widowed male, ready for committed love of a woman of many hues/hats. 1560 ✉☎

Love Is Good Sense—Blue-eyed blond, slim, former model - prefers jeans on Sunday to cocktail dress Saturday nights. Seeks fit male teddy bear, 50-62, affecionate, sense of humor, financially stable, to share friends, lovely apartment and eclectic life style. Traveled, worldly, at ease walking in Park or lunching at "21", ikes most music, CNN. My career nvolves art, antiques, design. I have no children - would like to inherit a family. Note/photo/phone. 1570 ✉ ☎

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Are There Any Nice Girls Out There?—Marriage-minded, single white male, 31, tall, attractive, kindhearted, seeks single female, 25-33, with good character/morals, without children. Letter/photo. POB 5016, Hoboken, NJ 07030

Rare Gem—Italian, single Catholic female, nonsmoker, 43, 5'6", 163 lbs, childless, seeks single, Caucasian, financially secure, drug/disease-free, nonsmoking male, 38-53, at least 5'8", fit, energetic, marriage/possible family-minded. (718)/(516)/(212) areas. Note/phone. 1519 ✉☎

Handsome Wall Street Lawyer—36, seeks attractive female with matching personality. Me: Ivy-educated, black, athletic, well-traveled, former workaholic. Note/phone/photo. 1573 ✉

Looking For Soul Mate—I'm handsome, Jewish (nonreligious), lover of music (especially classical and jazz), who enjoys ballroom dancing, theater, museums, hiking and sports. Seeking serious relationship with a warm, fun lady, 27-36, for always. Photo appreciated. 1571 ✉☎

Handsome, Tall, Passionate, Romantic—Financially secure, semi-retired male seeks attractive woman, 35-48, nonsmoker, who would love to share an exciting, active lifestyle, available to travel and vacation often; fine dining, theater, tennis, sailing and all that life has to offer. Note/phone/photo, please. 1506 ✉

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Looking For You—Attractive, professional Latin female, 5'10" - enjoys beach, long walks, working out, movies, theater and traveling. Seeking male, 38-50, to enjoy life with. Photo/note. 1520 ✉☎

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Need A Challenge?—Complicated but charming, 44, 5'7", fit - loves sports (especially basketball), own business in NYC. Looking for a man with brains, sense of humor - handsome, self-sufficient, to be equal and partner, 44-58. Handwritten note/photo. 1455 ✉

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Cerebral Guy—Successful, high achiever, good-looking, seeks classy female equal, late 30s (or nearby), with brains and beauty. You hold rational, secular, individualist values. 1561 ✉

New To NYC—Harvard MBA, 31, 5'8", trim, athletic, good-looking, considerate, humorous, outdoor enthusiast, seeks intelligent, pretty, slender woman, 24-31, interested in commitment. Note/photo, please. 1564 ✉

Dynamic, Attractive, Successful—Antiques dealer, 40s, Jewish, seeks committed relationship with tall, sophisticated gentleman, 45-55, who enjoys outdoor adventure, independent films, spectator sports, fine dining and dancing. Interests include connoisseur wines, photography and crafts. Looks are least important in a man, but intellectual curiosity, kindness and inner strength are essential. 1546 ✉

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Beautiful Lioness—Statuesque, 5'10", blonde, green-eyed, radiant smile, warm, cuddly kitten personality - seeks financially successful, classy, kindhearted soulmate with excellent character. 1537 ✉ ☎

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Sincere And Kind—Single Jewish male, 4, MD, from central NJ, athletic, likes reading, sports. Seeks kind, charming, intelligent and attractive female for appily-ever-after. Nonsmokers only. Note/phone appreciated. 1557 ✉☎

Divorced, Nonreligious—Jewish-flavored math professor, 69, 5'9", NYC, two children, Ivy League, bookish, seeks woman, 59-71, to share life of the mind. 1529 ✉

Could You Be The One?—Seeking a beautiful, extremely fit, well-educated, classy Manhattan woman, 35-45, who loves to ski the West as well as enjoy the culture of NYC. Me: an Ivy-educated Wall Street exec who seeks a best friend and lover forever. Photo and note, please. 1481 ✉

Pretty Brunette—Professional woman desires professional, white Christian man, nonsmoker, in mid 40s-50, for relationship. Photo, please. Note/phone. 1583✉☎

Hot-Looking Guy—6', 200, muscular, blue eyes. Successful financial professional, 38, Ivy grad, Jewish (not religious), genuine, fun, caring. Seeks pretty, happy lady (26-35) with love in her heart, for the real thing. Photo a must. 1453✉

Something Different?—More inner life than outer show? Less concerned with stuff than understanding? Okay, this too: male, 6'2", slim, young (they say) 52, offbeat but sensible intellect, writer, not entangled with earlier life, no kids, nonsmoker with good fate available for a very fit, aware, tallish woman in her 40s. 1522 ✉☎

"Is That Your Mom!?!"—Is the oft-heard exclamation from my children's friends. Number One mom and successful global businesswoman has had her fill of great dates in brilliant restaurants. This tall, lithe and leggy, porcelain-skinned blond wants to find you. Please be well-grounded and tall, and possess a warm heart with matching killer smile. 1578 ✉

Dreams Can Come True!—39, successful MBA, Jewish, handsome, fit, cultured, active, generous and emotionally available, seeks a bright, refined and genuine woman for keeps. (212) a plus. 1562 ✉☎

Pretty, Creative Redhead—Who loves everything from flea markets to opera, seeks 55-plus guy who's full of adventure. E-mail: exploreny@aol.com or 1511✉☎

Parlez-Vous Francais?—I have an award-winning smile and a passion for France and cooking. I'm very pretty, equally kind and generous, fun, intelligent, Jewish, 5' tall and 32 years old. I'm seeking a smart, honest, down-to-earth guy with similar interests, who knows how to laugh and enjoy life, and loves to travel, explore NY and cuddle by the fire. 1586 ✉

Exotically Pretty Blond—Men say that my looks intimidate them, but I'm really just a nice Jewish girl, 40s, funny, very female, vivacious mom - seeking wonderful gentleman for relationship. 1508 ✉

MY NAME IS FORD...
(SGM) Intelligent, successful, recently divorced. (The gay thing got in the way.) Seeking: someone who can keep a secret.

abc
Oh, Grow Up • Wednesdays

Nice, Fit, Easygoing—Down-to-earth guy, mid 40s, seeks sweet, 30something woman who enjoys Manhattan, movies, dining out. Note/photo optional. 1541✉☎

Very Attractive—Never-married female professional seeks male, 38-48, with similar characteristics. You won't be disappointed. Note/photo/phone. 1548 ✉

Could You Love—A beautiful, intelligent, independent, slender woman, incredible at 48, Scottish descent, semi-retired, nonsmoker, affectionate and sensuous, who loves laughter, music, books, art, good food, travel, nature and all outdoor athletic activities? RSVP. 1525 ✉

Male, 44—Sensitive, intelligent, emotionally mature, great sense of humor, seeks a woman with similar qualities. 1513 ✉

Attractive, Loving Woman—40-plus, into the arts, golf, good food, music, lots more...seeks to share the millennium with white man, 50 plus, sincere, unselfish, unafraid of a committed friendship. 1476✉

Enjoy Dancing?—And walks in the park? Very handsome, blue-eyed, successful professional, great sense of humor, athletic, mid 30s, 6'4", warm, sincere, supportive; enjoys cooking, shopping, picnics, movies, sunsets, conversations and museums. Seeks sincere female. 1538 ✉☎

MY NAME IS MOM...
Loyal, wise, four-legged, furry. (Sounds kinky, right?) No calls, send photo and paw print. Seeking: hot bitch.

abc
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Strictly Personals

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Our goal is Jewish continuity. Which can only be achieved if you reach your goal: meeting someone compatible. To ensure a high success rate, our trained staff conducts in-depth interviews. Our fees cover costs only. Because some things are more important than profits.

The Carol Zicklin
Links
Program
a personal introduction service committeed to Jewish continuity

A NOT-FOR-PROFIT PROGRAM OF THE JEWISH BOARD OF FAMILY & CHILDREN'S SERVICES. AN AGENCY OF UJA-FEDERATION.

Bright, Attractive, Compassionate—Jewish male, 45, 5'11", 185, successful professional, is seeking a serious (and fun!) relationship with a warmhearted, compassionate, bright, attractive Jewish woman who shares my desire for a friend and companion leading to marriage and children. I enjoy long walks, talking, music, food, biking and tennis (and my friends tell me I can charm both senior citizens and kids alike!). Photo/note, please. 1480 ✉

Dynamic, Very Handsome, Successful—Businessman, 40, 6'1", very fit and caring, enjoys ballroom dancing, travel and exploring the city. Seeks a stunning, bright, tall, slim and elegant woman, 25-38, to tango and waltz through life together. Note/photo. 1566 ✉

Brooklyn—Retired professor, 60, tall, slim, affluent, Irish, reads a lot, owns large beach house near subway, visits DC. Seeks retired lady. 1451 ✉

SO YOU'VE MET SOMEONE THAT YOU'RE VERY INTERESTED IN AND IT APPEARS TO BE MUTUAL!

A condom may protect you from VD, but it won't protect you from the key that fits every lock, a lie.

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SafeDate (212) 371-2575

PERHAPS THE SMARTEST CALL YOU'LL EVER MAKE.

I'm Dreaming Of A—Romantic New England weekend with you. Beautiful, engaging, competent 46-year-old professional, divorced white female, mother of teenage son, seeks nurturing, handsome, stable, financially secure, nonsmoking professional partner. Note/photo. 1576 ✉

Time Is Too Slow—For those who wait... Professional, successful, divorced, 42-year-old, 5'7", slim, green-eyed woman seeks a serious, chivalrous, affectionate Caucasian male, 40-55, to share a myriad of moments. Love rafting to operas. Note/photo/phone. 1466 ✉

Ashkenazi Seeks Sephardi—Handsome, athletic MD, 38, goatee. Like sci-fi, simple things. Introspective. Atlantan, but in NYC often. Seek shapely, tallish, earthy Mediterranean knockout, 29 to 40 plus. Photo/note, please. 1446 ✉

Sensuous, Sincere, Sophisticated—Very attractive former model with MA degree - 5'7", slender, blue-eyed blond (and bright too), with good sense of humor, witty and warm - successful Jewish career woman with eclectic interests, youthful late 50s. Seeks professional gentleman of quality for friendship and more. Photo preferred. 1542 ✉☎

Outdoorsy Man—53, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 1534 ✉

Pregnant Southern Belle—Jewish, educated, stunning, seeks Rhett. Must be extremely successful, only lacking a family for complete fulfillment. (Age, sexual orientation unimportant.) Relationship leading to...? Note and photo. 1563 ✉

Really Nice Guy—43, 6', high-energy, athlete, Ivy/Wall Street, world traveler. Loves fine wine and restaurants, music, dancing, the beach. Seeks very attractive, super-fit, intelligent woman with a great attitude, to 38. Note/photo/phone. 1500 ✉

Adorable Choreographer—Articulate, degreed, affectionate beauty seeks gentle, secure, artsy prince, 40-56, for lifetime romance in country setting. Note/photo helpful. 1547 ✉

Loving Dad Of Wonderful 6-Year-Old—Seeks best friend for life. 48, 5'9", slim, healthy, Jewish, successful professional with Manhattan office, LI house. I'm fit, casual, a hard-working homebody who loves kids, dogs, cooking, friends, caring and my work. My wish is to make a warm home, a loving family and a sweet life with a special woman. Note/photo, please. 1553 ✉

Looking For A Kindred Spirit—Handsome, fit, intelligent, affable man 47, 5'10", with many interests, living i lower Westchester, seeks a fit, prett woman, 35-50, with a positive outlook who enjoys equally the city, an ocea swim, nature or a good movie. Shor note/photo. 1543 ✉ ☎

Vivacious Brunette—Tall, athletic, well educated, seeks intelligent gentleman 50ish, for friendship, romance and possible long-term relationship. Please be emotionally/financially secure as well as singl or divorced. Note/photo preferred. 1527 ✉

Love Is Lovelier...—Perky, professional attractive Jewish widow seeks well educated, attractive man, 50s-early 60s for adventure and love. 1502 ✉

Male Hotel Owner—50, seeks younge female. POB 130245, Sunrise, FL 33313

Open-Hearted Redhead—Trim, curious funny, seeks well-rounded NY guy, 4 plus, for dating. 1516 ✉ ☎

Former Male Model—Now successfu businessman, 37, nice chauvinist wit traditional values - desires intelligent warm, passionate woman, 25-37, for relaxed dinner, music and boating dates, possible marriage and children. Prefer long-haired, attractive-figured, Italian/Spanis type - but not that important. Singl moms okay. Note/photo/phone. 1521 ✉

One Good Man—In search of severa good women (just kidding!). Earthy attractive Jewish male, starting fift decade, good-hearted, well-educated, wit diverse interests, seeks contact an connection with upbeat, spontaneous tall woman with engaging smile, sex demeanor, independent yet intimate If you catalyze the best in others, ar ready and open for a relationship, valu friends and family, and have a good mor compass, please respond with a non-generic note and recent photo. 1531 ✉

Commitment-Minded Gay White Man—Attractive and young at 50, fit, health HIV-negative, nonsmoker, 6', 165 lb seeks for pursuit of happiness a simila mature, ageless, truthful, devoted and o man, financially independent, with humo strength, taste, sensitivity, playfulness an a sense of self. No baggage. Taurus bonus. Photo and phone a must. 1540 ✉

I Know You're Out There...—Somewhere... That warm soul mate, read for more than a date. Tall, accomplishe and full of smiles, this woman, told beautiful, wants a man with whom to trav life's exciting miles. Guaranteed you' never met anyone like me. Handwrite note and let's see what can be! 1577 ✉

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Iey Pumpkin Boy—*Just in case you vere wondering... I'm still your girl.! xxxxx* **ilibergibit**

TO ADVERTISE IN

NYMessage

CALL 212.463.0024

trategic Planner/Writer—Hoping to lan the next chapter of her life with entleman, 50-65, with wit, wisdom, eep intellect. Baseline requirements: ell-read, culturally active, sense of umor, sports enthusiast, financially ndependent, zest for each day, physically it, caring and gentle heart. Note/photo; *ill return with same.* 1444 ✉

ery Handsome, Emotionally Evolved—reative male, 5'11", 170, who loves ach, Cole Porter, James Taylor. Devoted ad, spiritual seeker. Longs for a woman f true beauty, 30-42, shapely, smart, nimated and witty, with a career she's *roud of, who wants to blend or extend a* onderful family. Photo a must. 1580 ✉

umber One Fall Goal—To meet a arm, very smart and successful Jewish an (36-48). *I am a very smart Jewish* oman (37) with a warm heart (am also etite, pretty and successful). 1544 ✉☎

n Search Of Female Friend—Any age, ny race, by 42-year-old Italian-American, ever married, no kids, for long-term relationship. Birthday, photo please. 1545 ✉

tand-Up Comedian—Very funny professional guy, 40s, successful, financially ecure, handsome, fit - strong Richard ere resemblance. Seeks classy, very ttractive, sexy woman, mid 30s-40s. lust be honest, active, fit and humorous. hoto required for response. 1501 ✉

m A "Normal" Nice Guy—Intelligent, onest, very funny, handsome, athletic rofessional, 42, 5'7". I'm searching for woman with a good soul, who is fun, ticulate, pretty, shapely, trim, wellroportioned, nonsmoker, under 36 and ver 5'2". Listen to voice message, but ote/photo only. 1509 ✉☎

uropean Lady—Engineer, seeks single, stablished gentleman around 50. No oto - just a lot of class. POB 20632, ew York, NY 10021

Be The Last Love Of Our Lives—And savor a good life with this undeniably tender, silver-haired, attractive, blue-eyed, Manhattan-residing, single professional man who is 55 years young on a 5'10", fit frame, who relishes embracing a gracious, *approachable, beguiling woman* (35-50) who will appreciate simple understated style, clever humor from this best friend-to-be. Some facts, fiction, myths and a nonvintage photo welcomed. 1581✉

Physically Fit, Athletic Male—34, MA degree, Yankee fan, seeks bright, petite, slim, single white female. 1507 ✉☎

Blond Manhattanite—(Christian background), fair, very pretty, 48, 5'6 1/2", 126 lbs, toned, shapely size 8, stylish *(request my home-page pictures). Sensual* yet intellectual, former professional, now private income - travels, golf, no dependents, nonsmoker, upbeat, stable and sane. No baggage (really). Seeks fit, likeable single gent, 52-66. Responder must be successful - business or professional. Note/photo. 1504 ✉

Up-Front And Personal—Attractive, tall (5'8"), intelligent (Ivy MBA), spoiled, sensitive single female, 53, with herpes, would like to meet tall single male, 50-60, nonsmoker, who is educated, successful, kind and understanding. 1437 ✉☎

Mirror, Mirror—Pretty Catholic blond, MBA, 43, works on Wall Street, lives in Greenwich, CT - looking for her mirror image: classy, educated, successful, very athletic/fit, fun male with minimal-to-no life baggage. Note/photo, please. 1449✉

No Jacket, No Tie, No Attitude—Fun, fit, fifty male seeks woman - smart, feminine, creative or any two okay. Good posture counts. Prefer low-fat, never deep-fried, scuba to snorkeling, indies to multiplex, CNBC and Willow Bay. Tall, *job, handsome kisser, with comfortable* West Side living. World-traveled for work but wishes it was with you to Fairway or Bali. Tends to analyze. Can handle intense scrutiny. Send press clippings with photo. Free juice or drink. 1530 ✉

Handsome, Highly Educated, Polite—Gentleman, successful professional, 44, seeks smart, pretty, thin, elegant, petite (under 5'9"), gentle woman, 21-38, for Beethoven symphonies, Clapton concerts, blues and jazz clubs, grunge rock on the sportscar radio, mountains in autumn, beaches in winter, Versailles at New Year, whitewater in spring, Villa d'Este in summer, Uffizi Gallery anytime, Barth by a fireplace, Beluga by candlelight. 1569✉

Catholic Female—34, 5', blond with blue eyes. Teacher, aerobics instructor. Sense of humor. Traditional, feminine, serious-minded. Loves animals, travel, the beach and tall men. Marriage, children, white picket fence. Photo. 1536✉☎

DREAM COME TRUE

Who says handsome, successful, funny, brilliant single men don't exist outside our dreams? He's here now and looking for his soul mate and life partner. She has beauty, elegance and intelligence. Plus, she's never been married, 25-35, Christian, 5'2"-5'8" and slender. He's an attorney and artist who's also an expert skier, scuba diver, equestrian and tennis player. He loves to travel and sail too. Did we mention tall, hazel eyes and brown hair with just the right dash of salt-and-pepper? Ladies, he's not too good to be true, he's just right for you. Maybe your the one in his dreams for a meaningful connection. We invite you to call us for a complimentary meeting.

Meaningful Connections
(212) 877-5151

Personalized Matchmaking for Discerning Individuals by **Fay Goldman**
575 Madison Avenue, Suite 1006, New York, NY 10022. By Appointment Only.

Sleepless In SI—Actually, I have a great life and sleep like a baby. Petite, attractive brunette, teacher/artist - love the outdoors, cycling, tennis, movies. Looking for a nonsmoking man, 40-55, a progressive thinker with a sense of humor, for a relationship based on communication, passion and fun. Letter/phone/photo. 1572 ✉

Studly Intellectual—Very attractive white male, 35, 6', 180, Indiana Jones wannabe, muscular, clean-cut - enjoys outdoors, exotic travel, gym, film, varied *music, NY Rangers and The Simpsons.* Seeks similar female, 24-37. Photo, please. 1567 ✉

Have Book Deal, Want Whole Deal—Pretty writer can't cuddle up with her *manuscript. This petite, slim brunette has* passion for the arts, travel and smart people who make me laugh. Be Jewish, 40ish, fit, accomplished and emotionally generous. Win spot in my heart and on dedication page. Note/photo. 1517✉☎

Successful Attorney—51, many interests, seeks professional woman, 35-45, for serious relationship. 1574 ✉☎

A Rare Gem—Beauty, brains, successful, into sports, elegant, fun. Seeks same in gentleman, 55 plus, nonsmoker. 1556✉☎

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*Sources: 1999 Spring MRI; 1998 Summer MR

Strictly Personals

Y ou've thought about it...
Y our best friend met her husband from it...
A ll your friends think you should do it...
A nd so do you, but...
Y ou can't imagine writing it...
A nd it will never work for you...
Y ou're different...
A lthough the people who advertise seem so...
rofessional...
E ducated...
C ultured...
F un...
W ell-Groomed...
C aring...
ensitive...
I nterested and...
I nteresting...
J ust like you, right?!
S o, maybe it's time to...
L isten to your friends...
A nd your heart...
A nd place a Strictly Personals ad in NEW YORK MAGAZINE

Phone 212•779•7500 *(Ask for our personal ad-writing tip sheet.)* **Fax 212•779•2449**

MARY ANN MADDEN #950

NEW YORK MAGAZINE COMPETITION

deliver—*v.t.* to redeem or liberate an internal organ.

donner party—*n. (U.S., 1846)* a group of unlucky emigrants who misinterpreted the term as *dinner party.*

dancecard—*n.* a cutup at a prom.

dodo—1. *n. (Cajun U.S.)* a backward dancer. 2. *n. (arch.)* the Long Island turkey formerly found in Center Mauritius.

Above, further from our fractured dictionary. Competitors are invited to invent a fanciful, brief definition for one word beginning with the letter *D*.

Results of Competition 947, in which you were asked for Unusual Greeting Cards.

Report: Thank you for the giant sea change. Sentencing. Parole, Trial. Conviction. Escaping. Coming out. Getting out. Not necessarily in that order. Ugly surgery upon unspeakable parts. Mishaps, disasters, firings, misfirings. Tragic eBay bidding. Thanks, all. We are Thinking of You as You Bargain for Poultry.

First Prizes of two-year subscriptions to *New York* to:

SO YOU'RE A JUROR AT MY BROTHER VINNIE'S TRIAL!
Elisa Falciglia, Reston, Va.

AS YOU CURSE THE DARKNESS
Mary Kate Foley, Cranston, R.I.

A BELATED MESSAGE OF FOREWARNING
Paula Doherty, Tiverton, R.I.

Runner-up Prizes of one-year subscriptions to *New York* to:

SHARING IN YOUR PROFOUND DISAPPOINTMENT WITH *EYES WIDE SHUT*
David Rozenson, Newton, Mass.

THANKS, BUT DO I KNOW YOU?
William Golden, Los Angeles, Calif.

WE ARE SO, LIKE, NOT THINKING OF YOU
Inger Pettygrove, Charlottesville, Va.

And Honorable Mention to:

CONGRATULATIONS ON ALMOST WINNING THE COMPETITION
Bill Dwyer, Rochester, N.Y
similarly: Marjorie J. Levine, N.Y.C.

I'M SO SORRY TO HEAR YOUR FRIEND HAS SUCCEEDED
Charles Roos, N.Y.C.

MAY YOUR DAYS BE FULL OF SCHADENFREUDE
Norman Oder, Brooklyn

WELCOME BACK, MESSIAH!
Sidney Tombaugh, Maplewood, N.J.

WORDS CANNOT EXPRESS MY FEELINGS—On Your Becoming a Mime
Andreas D. Sideridis, Flushing, N.Y.

SORRY TO HEAR YOU DIDN'T GET THE APARTMENT
Emily Woller, N.Y.C.

THANKS FOR THE ALIBI
Elaine Stallworth, Willow Grove, Pa.

YOU'RE A GIRL!
Sharon Sobel, Omaha, Neb.

THANK YOU FOR DROPPING MY CLASS
Louis Phillips, N.Y.C.

THANK YOU FOR THE PYGMY BUFFALO
David I. Warren, Chagrin Falls, Ohio

JOHN SIMON IS WRONG
Teresa Heines, Niskayuna, N.Y.

SOLITARY CONFINEMENT . . . A TIME TO REFLECT
J. M. Tribelli, N.Y.C

CONGRATULATIONS ON THE CHANGE OF LIFE
Larry Mitchell, Dahlonega, Ga.

HOT, HOT, HOT!—Welcome to Menopause.
L. Bates, New City, N.Y.

TO MY HUSBAND'S MISTRESS ON HER 21ST BIRTHDAY
Bill Pavlov, Bay City, Mich.

WHO KNEW YOU HAD AMNESIA?
Michael Flitter, Elkins Park, Pa.

A PERSONAL THANK-YOU FOR THE FREE GIFT
John J. Conti, Norfolk, Mass.

SO YOU'VE DISCOVERED YOUR HUSBAND'S COMPUTER PASSWORD
Weda M. Mosellie, Phillipsburg, N.J.

GOOD LUCK IN CENTRAL PARK
Molly Graizzaro, Dumont, N.J.

MY COMPLIMENTS TO THE CHEF
Joseph J. Jaffa, Baltimore, Md.

NO—THANK *YOU*!
Tim Hanley, N.Y.C.

WELCOME BACK FROM YOUR ALIEN ABDUCTION
Jan Streilein, Aiken, S.C.
sp. ment.: Dolly Patterson, N.Y.C.

HEARD YOU FELL DOWN THE STAIRS DURING THE FIRE DRILL . . . GET WELL SOON!!
Julian Lim, N.Y.C.

HAPPY BUY-A-HALLMARK-CARD DAY
Mike Reiss, Los Angeles, Calif.

CONGRATULATIONS ON ADOPTING A HIGHWAY
Wallis Cooper, Fleetwood, N.Y.

SORRY ABOUT YOUR S.A.T. SCORES—Wish I Could of Helped
C. Olds, Freeport, Me.

THANK YOU FOR THE SOFT MONEY
Herb Martinson, Crofton, Md.

HAPPY BIRTHDAY, STEPWITCH!
Kate Moser, Albany, N.Y.

YOU HAVE REACHED CHAPTER 11, BUT THE ENDING IS STILL A SURPRISE!
Lisa Solheim, Boulder, Col.

CONGRATULATIONS ON YOUR POLITICAL CORRECTNESS, GIRLIE
Patsy V. Felmet, Wintersville, Ohio

THINKING OF YOU AS YOU ENTER THE FEDERAL WITNESS-PROTECTION PROGRAM
Jim Ozello, Ringwood, N.J.

HEARD YOU BOUGHT A RADAR DETECTOR—Godspeed!
Sarah Gay, Atlanta, Ga.

THINKING OF YOU AS YOU FACE ETERNAL DAMNATION
Pete Zouras, Vienna, Va.

HEAR THE HEX WAS LIFTED
Louise Jackson, Somerset, Mass.

HAVE A NICE DAY TRADING
Brian Bracey, Atlanta, Ga.

SO YOU'RE THE MASTER OF YOUR DOMAIN!
Allison Doyle, Norwalk, Conn.

HAVE A FINE FIN DE SIÈCLE
John Paul Dobbs, Florence, Ala.

SORRY TO HEAR YOU'RE IN A COMA
Chris Doyle, Burke, Va.

THINKING OF YOU, CELL MATE
Karen Bracey, Burke, Va.

GOOD LUCK WITH THE EXHUMATION
Bill Harriman, Niantic, Conn.

A HUNG JURY! HOORAY!
Barry S. Gillman, East Brunswick, N.J.

THANKS FOR THE KIDNEY
John Pavlous, Purdys, N.Y.

TO A FINE HIT MAN
Paul Kocak, Syracuse, N.Y.

SO YOU'RE THE NEW CONSIGLIERE! SAY HI TO THE DON FOR ME.
Linda Giordano, Florence, Ala.

SORRY ABOUT YOUR DAUGHTER!
Dave Ferry, Leesburg, Va.

ANOTHER AFGHAN COMPLETED! THAT MAKES, WHAT, 947?
William D. Santoro, M.D., Santa Barbara, Calif.

DOWNSIZED? AWWWW . . .
Mary Ann Hodgson, Athens, Ga.

SO YOU THOUGHT YOU KEPT IT A SECRET!
Raphael Shells, Sunnyside, N.Y.

JUST BECAUSE YOUR LAST INTERNET BOYFRIEND STALKED YOU DOESN'T MEAN I WILL. BE MINE.
Timothy Cooper, New Haven, Conn.

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YOU ARE FREE TO GO
A. Shulman, Sarasota, Fla.

HEY—I HEAR THAT ONE OF THE QUOTES IN *ZAGAT'S* IS YOURS!
Anthony Gray, Closter, N.J.

SORRY THEY DECIDED NOT TO RETIRE YOUR NUMBER
Bill Strider, Gaithersburg, Md.

GOOD LUCK WITH YOUR IMPEACHMENT
Brendan J. O'Byrne, Regina, Sask.

TO A WONDERFUL LOTTERY WINNER FROM HIS BEST FRIEND
Jerry Silverman, White Plains, N.Y.
similarly: Jessie Solodar, Newton, Mass.
David Chasman, Beverly Hills, Calif.

YOUR CAVEMAN THAWED AND I AM TRULY SORRY
Bernadette Conte, N.Y.C.

TO THE MAD SCIENTIST WHO GAVE ME LIFE—
Thanks for Re-Membering Me.
Leonard R. Epstein, Spring Valley, N.Y.

SO YOU FINALLY REFACED YOUR KITCHEN CABINETS
Coeli Carr, N.Y.C.

TO MY BEST FRIEND IN THE WHOLE WIDE WORLD—CONGRATULATIONS ON YOUR NEW GUN PERMIT!
Bridget Quaid, Springfield, Va.

HAPPY BIRTHDAY TO MY FAVORITE WARDEN
Candy Zakrzewski, Kearny, N.J.

SORRY TO HEAR YOUR FIRST NOVEL WAS REMAINDERED
Mark S. Greenberg, Bronx

WHISTLE-BLOWER, GOOD LUCK ON FINDING ANOTHER JOB
Judy Mostowitz, Brooklyn

YOU'VE GOT MAIL!
Heather Abrahams, Providence, R.I.

SO YOUR FORGERY IS ON DISPLAY AT MOMA!
Bob Kopac, Poughkeepsie, N.Y.

SORRY TO HEAR YOUR PICASSO'S A FORGERY
Alicia Ann Chomo, Wilmington, Del.

I'LL TREASURE THE HANDWRITTEN THANK-YOU NOTE
Jennifer Duffy, Rochester, N.Y.

VERY GOOD. HERE'S A CRACKER.
Carleton Carpenter, Warwick, N.Y.

BELATED BIRTHDAY WISHES TO MY CONJOINED TWIN
Denise Reiss, Los Angeles, Calif.

HERE'S WISHING YOU AND YOURS A RAPTUROUS APOCALYPSE
Jim Rose, White Plains, N.Y.

CONGRATULATIONS ON WINNING COMPETITION NUMBER 947—OR IS IT NUMBER 948?
Ora Presby, Teaneck, N.J.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 950, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by September 17. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the October 11 issue.

cue

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

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Solutions to last week's puzzles

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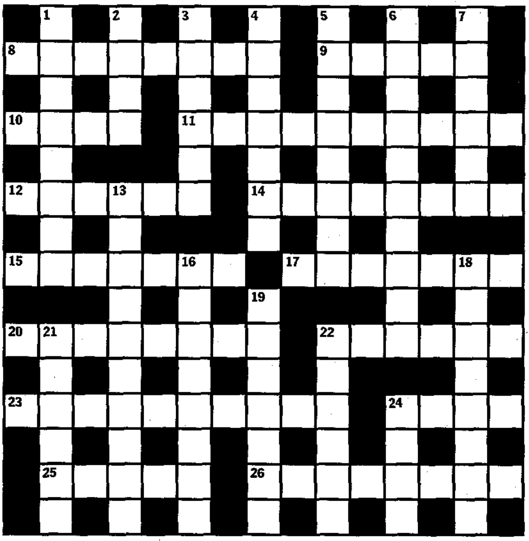
The 'Guardian' Crossword

ACROSS
8 It's a blow in the way of one's progress. (4,4)
9 The poet's under cover in Wales. (5)
10 The last letter written by some fool. (4)
11 A county council tried repairing road: needed to make purchases? (6,4)
12 Sailor coming into base is possible. (6)
14 Alloy 25 is one ranked highly. (5,3)
15 The girl can put back the publication of dates. (7)
17 Claimed about a fraction. (7)
20 Don't notice as much? No marks. (8)
22 Some drunk individuals can be. (6)
23 Nursery rhyme character not for family reception? (5,5)
24 Switching on time. (4)
25 Military high-up has dealt a blow. (5)
26 I got nail broken carving. (8)

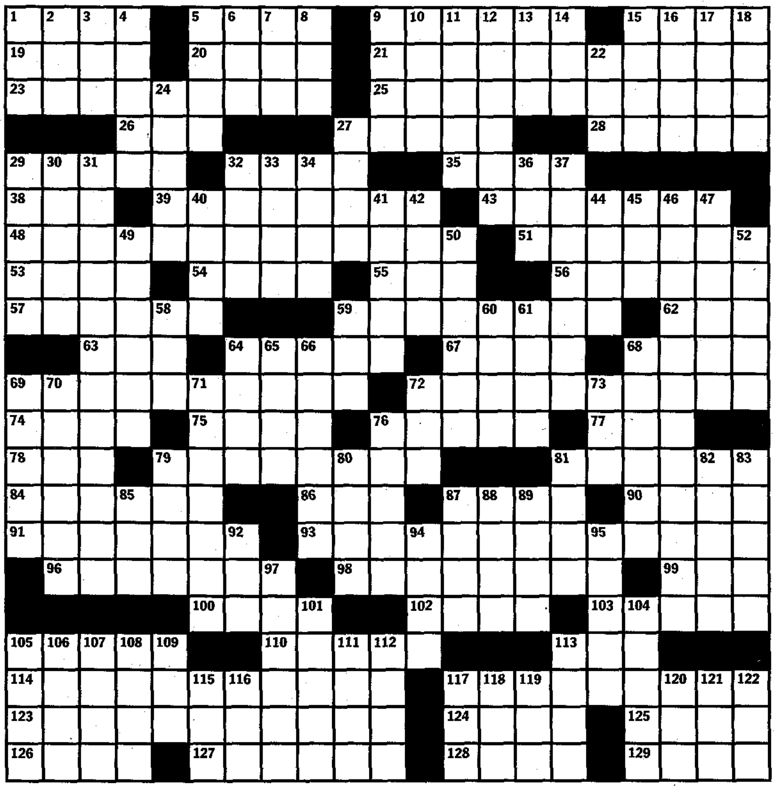


DOWN
1 Friend grasps most of a language? Splendid! (8)
2 Part-time employment manoeuvre. (4)
3 Ring for a part in theatre. (6)
4 E.g. strangely and oddly? (7)
5 Friendly hint. (8)
6 Stay after the game to see what's left after strike. (10)
7 Phase could be about right for a mountaineer. (6)
13 I'm known for my parlour tricks. (10)
16 Dislike of a teacher, say, for a particular form? (8)
18 Coasting at sea? I'll take some convincing. (8)
19 I'm austere, I'm 18, but not quiet. (7)
21 Gloss over language used about Europe. (6)
22 At University, a shame to be pretentious. (6)
24 Finds after searching, a pied-à-terre. (4)

'Virgo People': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 John Irving hero
5 Cool one's heels
9 Old Roman Way
15 Had another birthday
19 Lotion ingredient
20 Lohengrin's bride
21 8/25
23 9/8
25 9/15
26 Start of a J.F.K. quote
27 Where the Marxes spent a night
28 Office archives
29 See 71-Down
32 Ogden or Whitelaw of publishing
35 Drinks through a straw
38 Long long time
39 Response to a stimulus
43 Without additives
48 8/27
51 African expeditions
53 Cake decorator
54 Cowboy Roy's gal
55 Dernier —— (latest fashion)
56 Kin of an ode
57 Bookkeepers' red-ink entries
59 Extinct elephants
62 Top left phone button
63 Second Mrs. Sinatra
64 Small drum
67 Wearing nothing
68 Take it on the lam
69 9/6
72 9/19
74 Primer lessons
75 Faucet problem
76 Sheriff's brigade
77 Cleo's killer
78 Part of r.p.m.
79 Of the occult
81 Available when summoned, as a doctor
84 Weds on the QT
86 Monastic lady
87 Zodiacal transition point
90 "I am monarch of—— survey"
91 Invigorate
93 8/31
96 Add more fuel to the furnace
98 White California wine
99 Antipole of WSW
100 Urban haze
102 Apple-cheeked
103 Kitchen pinafore
105 Customary
110 Not slow
113 Partook of the cooking
114 9/20
117 9/15
123 9/1
124 S.A.T., e.g.
125 Be acquainted with
126 Ample space
127 "Your Hit Parade" singer MacKenzie
128 Verne submariner
129 Show boredom

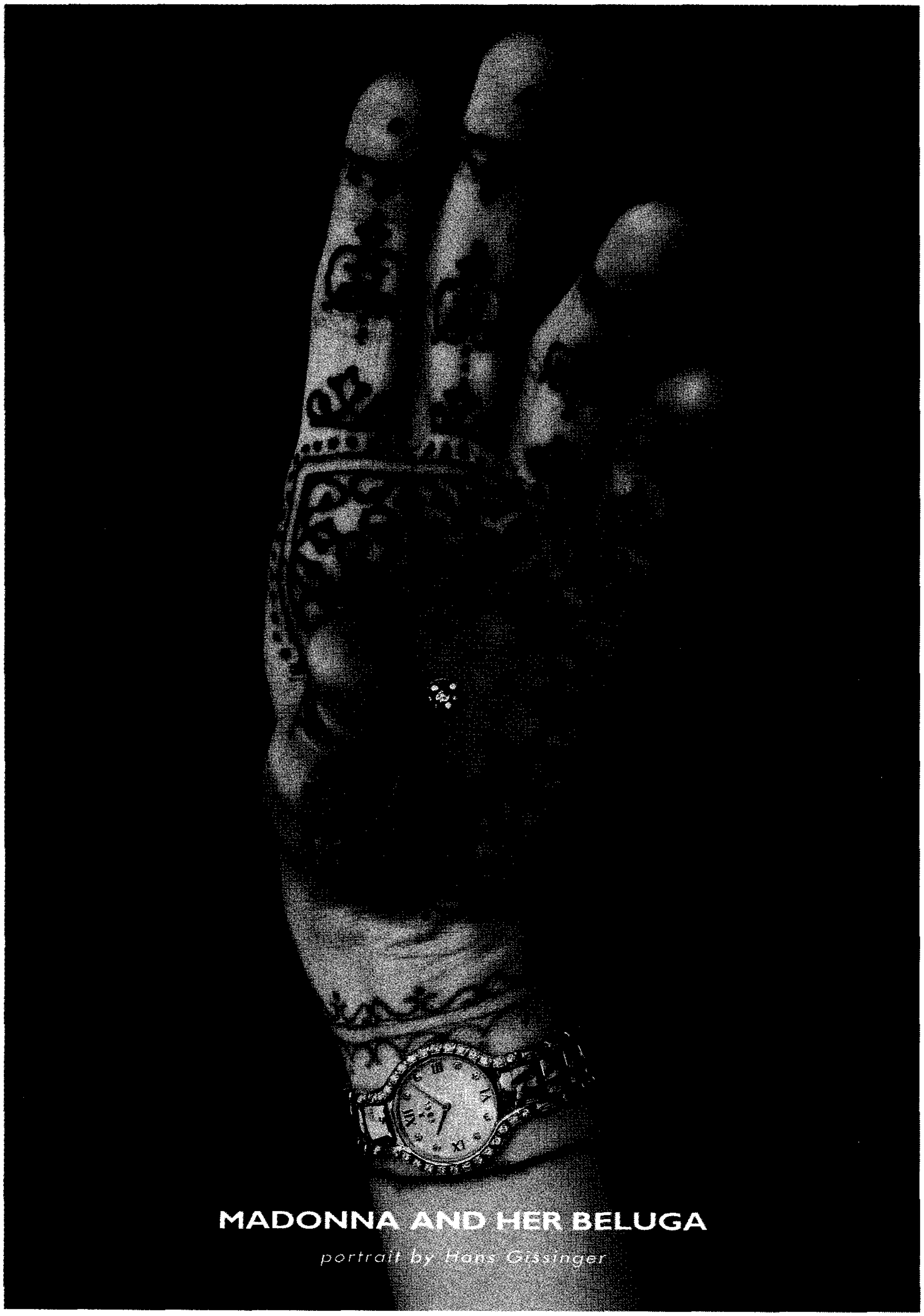
DOWN
1 Car fill-up
2 Boxing biggie
3 Fishing pole
4 Some kind of nut
5 Half a fortnight
6 Gore and Hirt
7 "This —— recording"
8 Smoker's hazard
9 Dripping wet
10 Brazilian soccer star
11 Skating event for couples
12 To no avail
13 Sampras serve, often
14 Neither's correlative
15 Opposed
16 Earth sci.
17 Sea eagle
18 Goes blond
22 Bank abbr. meaning "overdrawn"
24 Texas Leaguer
27 Supreme Norse god
29 Extremely cold
30 Rolls's partner
31 9/17
32 Hindu prince
33 Environmentalist's concern: abbr.
34 "Thou the singer; —— song!"
36 Faux ——
37 Socks away
40 Finales
41 Coveted statuette
42 Average standard
44 Flying saucers
45 Joined a marathon
46 9/10
47 Person with a mortgage
49 Acts as chauffeur
50 Halo
52 Beef source
58 Middle of a game trio
59 Calendar column, briefly
60 Twelve —— (Tara's neighbor)
61 Family-lineage chart
64 Very, in Verdun
65 Rat——
66 Two-piece swimwear
68 Pertaining to finance
69 Jester
70 White poplars
71 18th President, with 29-Across
72 Currency abbr.
73 Fabray, to friends
76 Quixote's attendant
79 Unassertive
80 Edits out
81 Begin the bidding
82 South American grassland
83 Flax product
85 Paid athlete
87 Name of two Roman statesmen
88 Waikiki instruments, familiarly
89 Nimble
92 Droning sound
94 Actor Hatfield
95 Ranch in "Giant"
97 Permeable by liquids
101 Avant-——
104 Jaunty
105 Utilizer
106 Fair to middling
107 —— snuff (meeting requirements)
108 Polite interruption
109 Worse than a fib
111 Get the rind off
112 As to
113 Bullets, for short
115 H.S. math
116 Last part of Chou's name
117 Cub Scout unit
118 Lizzie Borden's weapon
119 Viet's land, to the G.I.'s
120 Tempest —— teapot
121 This minute
122 Have proprietorship



Solutions to last week's puzzles appear on page 21

EBEL

THE ARCHITECTS OF TIME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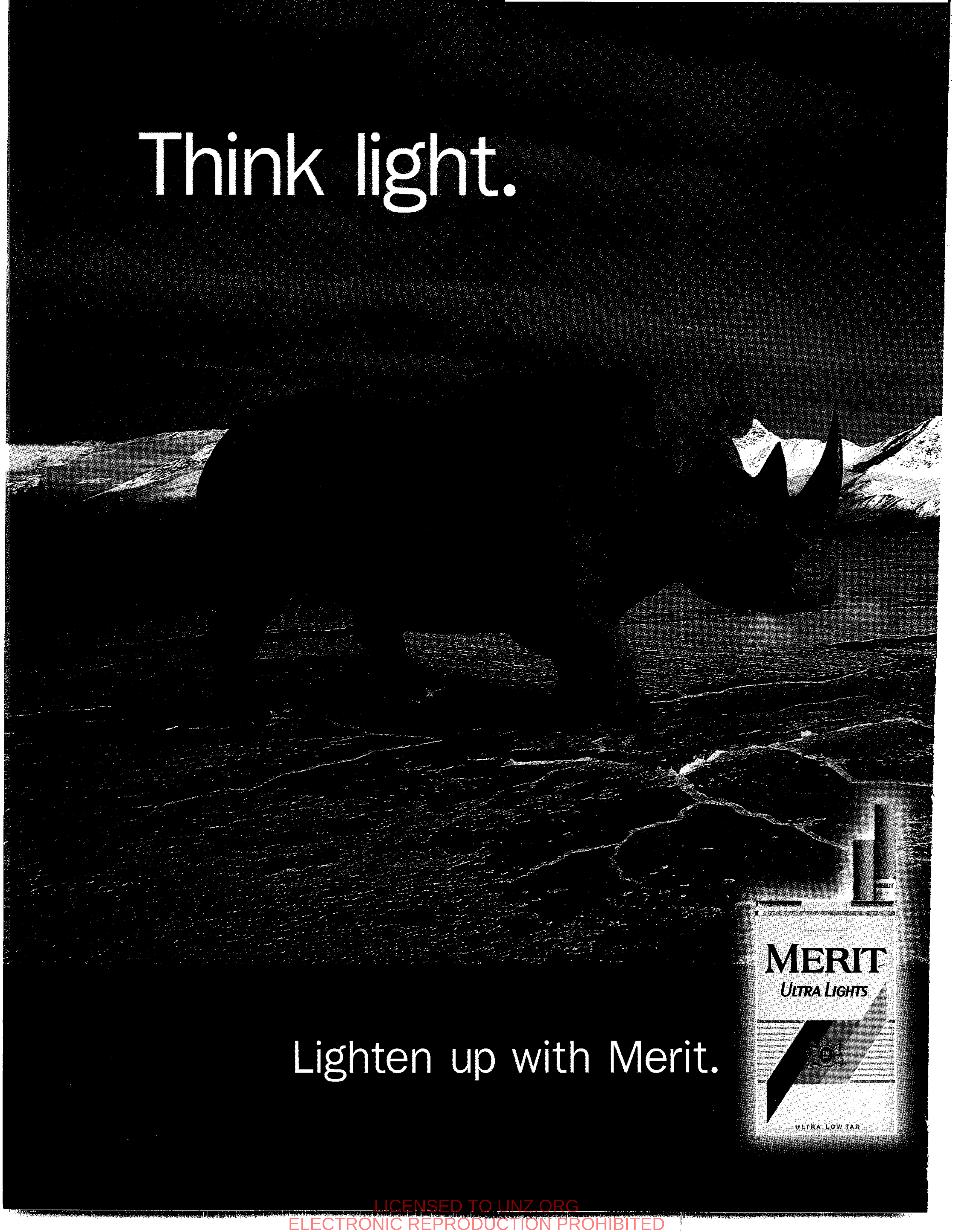
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